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PINKIE PANSY.

WRITTEN FOR THE NEW YORK CLIPPER.
BY HENRY HUTCHINS, M. D.

I thought all my dreamings were over,
That I'd done playing madman and lover,
That an iron-clad-hearted old rover
I surely had settled to be;
But alas! that a girl's simple greeting
Should startle my heart into beating,
And send the blood flowing and fleeting,
For what's Pinkie Pansy to me?

I've traveled the climes and the oceans,
Experienced the various emotions,
Have known quite a score of devotions,
And the end has been ever ennui;
But now 'tis a new thing, this feeling
That over my being is stealing—
I fear I am hurt beyond healing,
And what's Pinkie Pansy to me?

She's not quite as fair as a flower,
She hasn't got gold for a dower,
Nor yet intellectual power—
She's weak as a woman may be:
Yet she makes, I acknowledge with sadness,
The most seem a baldness and badness,
And the future to think of is madness
With—what's Pinkie Pansy to me!

Alas! for my standard o' beauty,
For my measure of brains and of duty,
And my mind runneth ever on booty,
Like all of my kindred that be:
Poor fool, with no soul 'bove a dinner—
Well I know 'tis the pureness within her,
Yet I cry like a miserable sinner
To gauge Pinkie Pansy by me.

A plague on the foolish endeavor—
Should I study it ever and ever,
In spite of my brains I should never
Creep out of the great mystery:
I'll act like a man and a lover—
A word, and the struggle is over;
'Tis done—and now I discover
That Pinkie is something to me.

STELLA NEWTON;
OR,
LOVE'S CHRISTMAS.

BY THE AUTHOR OF
"CHRISTMAS BEFORE AND BEHIND THE CURTAIN," ETC.

CHAPTER XXII.

Mark me, Antonio, when a bad man smiles
Be sure some honest heart must weep.
For there is that within his triumph
Which sets a field of pain.

As if in mockery of her pure trust in him, Louis' voice at that moment broke the silence; for, as his well-known form leapt the old gate and came into the moonlight, he cried:

"Stephen, where are you? Are you ready?"

Sir Richard glanced at Stella as one who should say:

"You see; it is only too true. He thinks you safe within his clutches."

Then, as Louis came upon the group, and stopped to stare with incredulous astonishment, Sir Richard advanced towards him with clenched hands and compressed lips.

"No, sir," he cried with well-feigned passion, "your ruffianly tool is not ready. He has failed in carrying out your vile orders. Miss Newton is safe, and under my protection. Scoundrel! your scheme is frustrated!"

Louis stared at him, then advanced to Stella.

"Miss Newton—Stella, what is all this? Why are you here? Sir Richard Wildfang, too! What does it all mean?"

Sir Richard, with an anxiety not disinterested, interrupted him hastily:

"It means, sir, that your villany is unmasked, that Miss Newton knows you now for what you really are—a base, criminal adventurer."

"Stop!" said a voice that was Stella's, yet so unlike—so dreadfully, quietly calm—that it might have belonged to an automaton. And with an expressive gesture, motioned Sir Richard aside, and, advancing, confronted Louis with white, drawn face, and dark, accusing eyes.

"It means, sir," she said in regular, metallic tones, "that one you had succeeded in deceiving is now undeceived; that one whom you taught to love you has now learned to hate you; that one who would have given her life to purchase you an hour's happiness would now give her life to secure your punishment. It means that from a trusting girl you have transformed me by your baseness to an insulted woman. At this it means, and this alone more, that, having escaped your mercenary clutches, the woman you attempted to deceive has learnt the bitter lesson of a wasted love and a wasted life. Go, sir, from my path forevermore. Should you cross it again—beware! I shall find some means of resenting the insult of your presence."

Then she let the hand fall which she had raised in denunciation, and turned. Louis stood for a moment white and statuesque with astonishment, then he passed his hand across his forehead, looked up at the clear sky to assure himself that it was not a dream, and held out both hands imploringly.

"Stella! tell me what it all means! How have I wronged you—how deceived?"

Stella turned again, her face lit up with passionate scorn.

"Would you have me recite the story of your vile plot? Is she asked humbly—"from within your own heart, and read in its baseness the reason for my accusation!"

Louis drew himself up to his full height.

"This is madness," he said. "Vile plot—baseness! of what do you accuse me?"

"Of the vilest dishonor!" said Stella, confronting him. "Do you ask for proofs? Seek them in the confession of your tool and accomplice, who has sought safety in flight; seek them in the evidence that remains—that carriage!"

"Accomplice—carriage!" repeated Louis. "Stella, that carriage—I, when, I beseech you!"—For Stella had taken the arm which Sir Richard had in stern silence offered her, and,though stung through all his soul by the sight, Louis still spoke calmly and humbly.

"I have heard too much of your honeyed words; they can deceive me no longer!" said Stella coldly over her shoulder.

"This much you shall tell me!" exclaimed Louis, springing forward, his face white with passion, his teeth clenched and his eyes blazing. "And I ask it from your false lips, Sir Richard Wildfang." And as he spoke he grasped Sir Richard's arm. "How came you here—both of you, and you?"

"Ask your own conscience," said Stella, faltering for the first time. "Did you not write me a letter?"

"I did," said Louis.

"Enough!" exclaimed Sir Richard. "He confesses his baseness. Leave us, sir, if you have the slightest vestige of honor remaining!"

Louis drew himself up, and, casting a look of scornful contempt upon the all-anxious face of Sir Richard, appealed to Stella.

"Miss Newton, do you also say 'go?'"

"I do!" said Stella.

"You cast me off—forever?"

"Forever," said Stella.

He said not another word, but, crossing his arms, stepped from their path, and watched them with set, stone-like face until they were lost to him round the curve of the road. He watched them after that for the space of five minutes, then he turned and walked with slow, measured pace up his own carriage-entrance.

He slowly climbed the broad stone steps up which he had, so short a time ago, and so proudly, led his beautiful Stella, and, with the same indescribable expression of concentrated, deadly calm, pushed open the door and entered the antique dining-room.

He stood before the fire musing for a few moments, thinking of all he had lost and the mysterious, inexplicable manner in which he had lost it; then, without a sigh—his sorrow had not really that distinctness yet—he walked into the studio.

A light was burning there, and the marbles seemed to grin and mock at his misery and loneliness, as with folded arms and absent air he walked round the room and looked at them.

"Here in this room," he murmured, "I held her against my heart. Here her lips—so false! so cruel!—told me that she loved me! Here the sweetest happiness my life has ever known fell to me. Blessed be the room—I enter it never more. Those blind eyes," and he swept his hand across the sightless marble faces, "shall see no misery, no other love-scene here! I swore to break them, one and all, if we were parted. We are parted, and I will keep my vow."

As he spoke he took up the heaviest mallet, and, with a passion utterly indescribable, struck first at one beautiful face and then at another, until the room was filled with the noise of falling marble, and the fragments themselves, as they dropped and rolled about his feet.

With the mallet in his hand he went into the garden, made his way to the shrubbery, where they had talked so long and joyously, and raised his destroying mallet before the face of a statue which he and Stephen had only that day set up there.

It was the statue of the mother and child which he had worked at so enthusiastically, and which he had placed on that very spot in accordance with Stella's expressed wish. But as the mallet was swung back a twinge of regret and remorse struck across his soul, and with a sigh he let the mallet fall to his side, gazed up at the plaintive face of the mother, and murmured:

"No; it is sorrow and despair itself. It shall stand!"

Then he flung the mallet from him, and, with drooping head, re-entered the house. With the same calm self-possession which had settled upon him as snow does upon a mountain, he ascended the stairs, and, entering the room slowly and methodically, put on his overcoat and heavy walking-boots.

Then he descended again, went through every room, locked every door, and, flinging the keys into the farthermost corner of the studio, left the house as desolate and silent as he had found it on that Christmas-eve upon which he had met Stella—his beautiful, cruel and only love—at the little wicket.

When he got clear of the grounds he stood for a moment and looked back at the Vale, which was all alight in the clear night, and at a steady, swinging pace started off on the London road.

For some few minutes Stella and her companion and protector remained profoundly silent.

Every now and then Sir Richard's dark eyes took stealthy glances at her face, but its expression was not encouraging. Stella was still as white as the snow and as hard as the frost.

Her eyes were bent upon the ground, her lips compressed. The hand which held her wrap round her was clenched hard and fast as marble upon her bosom. Altogether, she was as statuesque as Louis, whom she had left watching her retreating form. But as they neared the Vale the little frost of despair, broken love, and disappointment wavered and began to thaw.

Her lips trembled, her hand unclasped and clasped again spasmodically, her eyelids quivered, and Sir Richard, glancing stealthily again, saw a tear slip from under the lowered lids and fall upon her pale cheek.

Then he thought it was time to speak, and, having learnt his part most thoroughly, he commenced to take it up at the point at which he had been compelled to drop it for a while.

"Miss Newton—Stella," he murmured in the softest, most dulcet tones of sympathy. "Do not let your gentle heart distress itself. The cause is not worth a tear! Think how mercifully you have been permitted to escape a great misfortune. Remember what a vile plotter you have been rescued from, and look more hopefully, and—dare I say?—thankfully upon the future."

Stella turned her pale face to him.

"Sir Richard," she said in a very low, flattering voice, "I am grateful to you, though I cannot show it. I know from what you have rescued me—from a life of misery, chained to one who would have smared me for the worthless dross which has clung to me like a curse! Oh, that I had been the poorest peasant on earth, rather than my wealth should have tempted him to such baseness."

Her tears fell fast, and she turned her head aside.

"Do not think any more of him; he is not worth a thought," pleaded Sir Richard. "He will never cross your path again. You must forget him."

"Forget him!" said Stella with a bitter smile. "I shall not be permitted to do that. You forget that I have to meet a mother's just reproaches. I am justly punished for deceiving her. But, alas! that punishment will be severe."

"You fear, Miss Newton," said Sir Richard, more softly than ever. "Why should you give her unnecessary pain and anxiety? Let me enjoy the happiness of taking the responsibility of this night's events."

"You?" said Stella, half shrinking from him.

"Yes, I," said Sir Richard. "Do you remember the promise you gave? Though it was a solemn promise, I would not have reminded you of it now but that by so doing I may be able to spare you pain."

He paused for a moment. Stella turned colder even than she had grown in the moment of her belief in Louis' treachery.

"Remember how I have loved you, how patiently I pleaded, how patiently I waited. Had that scoundrel proved all you could have wished him, all he ought to have proved with such an incentive to virtue as your love, I would never have spoken of my love to you again. But now, dare I hope that you will pardon me if I remind you of your promise? He has proved himself to be unworthy of your love—dishonorable, mercenary, base, vile. You will keep your promise?"

He bent over her as he breathed the words in his softest, most musical tones, and gently but firmly took her cold hand. She let it remain in his, passive and icy.

"Your promise," he breathed. "You will keep it?"

Stella looked up at the sky and around at the snow-clothed park with a wild, helpless, despairing gaze. What shattered her fate, now that her heart was broken?

As well marry Sir Richard, whom she disliked, as another. All men were one to her now—she dreaded, distrusted every son of Adam, now that the prince of them all had turned out to be but a fiend in the guise of an angel!

"I will keep my promise," she said in a faint, low voice.

Sir Richard bent over her hand, and pressed his thin lips upon it.

"Heaven bless you!" he murmured. "I cannot thank you; my heart is brimming o'er with happiness."

Like a wise man, he said no more. They reached the Vale, and Stella entered the hall. Mrs. Newton came from the drawing-room, white with anger and anxiety.

"Stella, you wicked, wicked girl, where have you been? I have—"

Then she stopped suddenly as she caught sight of Sir Richard, and stared from one to the other.

"You are alarmed, no doubt, my dear Mrs. Newton," he said, coming forward, in his quiet, soft-pocketed way, and with his calmest, most placid smile, "Miss Stella has been taking a moonlight stroll in the park, when I had the happiness of meeting her."

Mrs. Newton turned to Stella, who smiled a dreadful, ghastly smile, and slowly ascended the stairs. Then Sir Richard gently led Mrs. Newton into the dining-room, and, with a smile of triumph that was not all feigned, said in his silkiest whisper:

"My dear madam, congratulate me! Miss Newton has promised to make me the happiest man in the world!"

CHAPTER XXIII.

He buys an empty casket, from which
The jewels rare are rifled, who takes
A woman's hand without her heart.

The snow had gone. Winter had given place to Spring. In place of hoar frost and east winds, soft dews had decked the fields with diamonds, and gentle breezes waved the buds and blossoms. Town was full, the country deserted.

Down at Heavithorne both the Hut and the Vale were shut up and silent, and the deer rambled fearlessly round each, and couched upon the paths which Lord Felton and his love Stella, who had driven him from her presence, had walked side by side and heart to heart.

That same Stella—the same and yet not the same, if internal change counts for anything—was in London, again the belle of society, and again pledged to marry the wealthy and powerful Sir Richard Wildfang! Changed indeed was Stella!

Those who had in the previous season deemed her proud, now declared that her hauteur was unbearable; and Mrs. Newton, the wily mother who had succeeded in selling her daughter to the best advantage, was not excepted from the cold, unexpressed scorn with which the beautiful girl seemed to regard men and women alike.

With scrupulous consistency Stella went through her round of duty, neglecting nothing and pleading no weariness. Balls, concerts, picture-galleries, she was present at all, always under the guardianship and in the possession of Sir Richard Wildfang. So little was her face the index of her feelings that Sir Richard himself, as acute a reader of faces as any on the habitable globe, was puzzled and perplexed by it.

Had she forgotten that moonlight night when he had thwarted the foolish idiot of a sculptor?—for so Sir Richard always designated Louis Felton in his thoughts—or did she still remember and cherish a secret regret and remorse? If Sir Richard could see behind the calm, self-possessed face of his bride elect, all the rest of the world must of necessity fall. As for Sir Richard himself, he was calmer, more placidly self-satisfied than ever.

Round him, in the commercial world, wall-known firms and houses once of high repute tottered and fell; but the house of Wildfang & Co. stood unshaken, looking down like a Colossus or a Sphinx at the crumbling ruins of fair names and high names which were strewn at its feet. The world looked on and bowed down to his wisdom and sagacity with more admiring suppleness than ever, and new companies toiled, schemed and diplomatised to obtain his name upon their prospectuses.

Perhaps Mr. Dewlap, the confidential manager, could have undeceived the world, and stripped the feathers from the golden owl; but Mr. Dewlap was the discreetest of his class, and looked on with closed lips and meditative eyes, while he watched the world fall down at the feet of his master and worship.

There were some keen-sighted men who said that the immense weight of business which Sir Richard's shoulders supported was telling upon him; that his face had at times a slightly weary and overwatchful expression, and that the smile, which ever, as of old, sat upon his face as a sunbeam rests upon ice on a cold January morning, was a trifle, a trifle only, overstrained.

"But what wonder if it should be so?" they exclaimed in a chorus, and the little signs of thought and calculation only added to his popularity.

No man is a hero to his valet, and perhaps Sir Richard's could, like Mr. Dewlap, have played the part of iconoclast. He might have told of sleepless nights, of measured pacings across the luxurious bedchamber, of startings from sleep and mutterings of a woman's name—Lucy!—of the violent groan with which his master—half asleep—greeted his appearance one morning, and the wild words:

"Take the child away!"

But the valet was as discreet as Mr. Dewlap, took his wages, dressed his master to perfection, and—most valuable service of all—held his tongue. And Louis Felton—where was he?

Ask it of the wilds of Corsica, the plains of Nevada, of any of the out-of-the-way places of the uncivilized globe, and they could answer better than the fashionable world of London, which knew him not when he was in its midst, and knew not whither he had gone now that he had departed.

The man Stephen Hargrave had also disappeared. There was a report in Heavithorne that a face and form like his had been seen passing through the village on a cold, gusty night; but the report was only partially credited, and the majority of the good, simple folks firmly believed that he had delivered himself up to the malignant power to whom, in pursuance of a long-standing treaty, he was due; and they would have let him slip from their memory even more quickly, had his name not been usefulin scaring disobedient children.

"STELLA NEWTON."—Sir Richard bent over her extended hand, and pressed his lips to it—the warmest caress he had ever dared to bestow.

To tell a willful child in Heavithorne that Stephen Hargrave was coming to eat him if he did not reform produced a marked improvement in his behavior.

So the Spring wore on to Summer; and one morning Mrs. Newton, entering the breakfast-room, which was flooded with the June sunlight, sighed mentally, and, glancing at Stella, who was toying with a scrap of toast too small to satisfy the hunger of a London sparrow, said:

"The heat is unendurable already; what will it be in another month's time? I really think we'd better go down to the Vale."

Stella looked up, and across her face there flashed a sharp spasm of pain, just such a fleeting look as touches the face of a man who has endured a blow upon an unhealed wound.

"To the Vale?" she said listlessly, relapsing into her old attitude of meditation.

"Yes; have you any objection to urge? You generally have; or, if you haven't, you look as if you had."

"I have no objection. I do not wish to go, but that is an objection not tangible enough to prevent us," said Stella in calmly measured tones of the most profound indifference.

"Exactly," retorted Mrs. Newton with greater irritation, and an increased complaint in her tone. "That is what I complain of. You appear to care for nothing. You go here and you go there as if you had no choice in the matter. When Richard ——"

Mrs. Newton always spoke of Sir Richard as familiarly and proudly. Stella scarcely ever mentioned his name, but, if she did, she always gave him his title.

"When Sir Richard proposed that we should go to Normandy, and actually promised to join us for a little time if he could, you appeared as insensible of his kindness as if he had not suggested the movement."

"I am very sorry," said Stella. "I did not object to go to Normandy."

"No; but you looked so indifferent that Richard immediately recommended us to remain in town. I am sure you might show some little trust in—in matters when he is so extremely—so ridiculously—kind."

"Sir Richard is very kind," said Stella coldly, "and I am always ready to accede to any request of his or yours, mamma. If you wish me to go down to the Vale, I will go—willingly."

"And cheerfully?" added Mrs. Newton with an ironical laugh. "Oh, happens, Stella, I do not know what has come to you. I think it is wicked when one has been so fortunate—so wonderfully fortunate, I may say—as you have been, to go about as if you were repining at your lot. You have been fortunate, too! It is my great consolation to think that I have so much to thank you for in your future life, you ought to be grateful. It was all my management."

"Not altogether," said Stella, with a smile at once strange and bitter.

"Well, I don't know how much you conduced to the result," said Mrs. Newton. "If it had not been for me, a sensible, calculating parent, you might"—and she shuddered with ineffable contempt and horror —"have been married or engaged to some poverty-stricken younger son, or one of these new men that one meets in society—artists and authors and that sort of people, dreadfully ill-bred and fearfully poor. Why, look at that sculptor-man—that Louis Felton——"

It was the first time Louis' name had been mentioned in Stella's hearing since that never-to-be-forgotten night. She rose, calm still, but fearfully pale, and moved towards the door, saying, without looking round:

"I will get ready to go with you to Madame Cerise, mamma."

And so left the room before the cruel, contemptuous sentence could be finished. As she re-entered, dressed for the drive, a footman announced Sir Richard. Mrs. Newton advanced, all smiles and gushing greeting.

"My dear Richard!" she exclaimed, extending her hand with empressement, "how good of you to look in upon us so early, and you so busy too! Stella will be so delighted; she has gone upstairs to get ready for a drive. Oh, here she is!" she continued, as Stella, looking anything but "so delighted," came forward.

Sir Richard bent over her extended hand and pressed his lips to it—the warmest caress he had ever dared to bestow.

"I came down to see you," he said. "You are quite right in getting out before the heat of noon. I came in to ask you if I could do anything for you at Heavithorne?"

"Are you going down there?" asked Mrs. Newton. Stella had not spoken.

"Yes," he said. "I am going down to the Box tomorrow for some papers I left there, and shall remain all night; so that if I can be of any service ——"

"N—o, thank you, dear Richard," said Mrs. Newton. "I don't think there is anything you can do for us—is there, Stella?"

"Nothing for me," said Stella quietly.

She had taken her seat at a little distance, and was sitting, looking out of the window, lost in thought.

"Then I will go," said Sir Richard.

And he went towards the window with his hand outstretched. Mrs. Newton turned to go out of the room, not to be in the way, as she would have expressed it, but their parting was no more affectionate than their meeting—indeed, it was not their last word, for Sir Richard, as he shook hands with Mrs. Newton, said suddenly, and as if he had barely remembered it:

"By the way, I have come—like a tax-collector—for a short call on business. I want your signature to a small document, my dear madam."

Mrs. Newton smiled to express her willingness to sign anything in obedience to Sir Richard's mandate.

"What is it, my dear Richard?"

"A memorandum—a mere form—authorizing Lord Marmion to make a transfer of money to me—a matter of business—dear Stella's. I am afraid you would not understand it if I endeavored to explain it. I may say, though, that Stella's income will be increased some eight hundred a year by it."

And he smiled benevolently and affectionately over at Stella, who had relapsed into her cold impassibility.

"How very kind of you!" exclaimed Mrs. Newton. "Dear Richard, you are always so thoughtful. Stella, do you hear what Richard has done for you?"

"No," said Stella, rising, and advancing to the table.

Sir Richard explained—if the broken statement could be called an explanation—over again, and Stella smiled wearily. She hated the money, every doit of it. Had it not tempted a once noble heart—for she could not believe it to have been always vile—to dishonor?

"Indeed," she said, "it is very kind of you, but I am afraid you have taken more trouble than the results will repay. I have more money than I want. I do not see the use of eight hundred a year more."

Sir Richard smiled as much as to say: "Noble, high-minded girl!" But smiled at Mrs. Newton more wisely.

"Eight hundred is worth having, though, and I shall save this to you by taking charge of the money. I have so many ways of investing it. But I must not keep you. I am quite anxious for you to get into the air; so, will you sign?" And he spread out a paper on the table.

Mrs. Newton took up a pen, and, absolutely without glancing at the matter under which she was about to put her name, was commencing to write when Sir Richard stopped her.

"My dear madam," he said, shaking his head with a grave, reproachful smile, "never sign a paper without knowing what you attest. Read it, please."

Mrs. Newton pouted.

"How ridiculous—as if it mattered. Well, I have read it, and I am none the wiser. There!" and she wrote her name.

Sir Richard carefully blotted the line, folded the paper, and replaced it in his pocket-book; then, as the ladies were quite ready, and the carriage waiting, he placed them in their seats, and waited on the pavement with his hat raised until they had been driven off. Then he turned, and made, with his quick, firm step, for his own house.

Though it was very hot outside, it was deliciously cool in Sir Richard's private counting-house, with its green jalousies and improved patent ventilators, and it was with quite a feeling of relief that the great man seated himself at his table. It was with an expression which signified a more intense satisfaction that he looked on the paper Mrs. Newton had signed from his pocket-book that it now lay before him; and the expression lasted some minutes—indeed, until a knock at the door announced a visitor. It was Mr. Dewlap, grave, sedate, and as respectfully solemn as ever. Without a word beyond the respectful "Good-morning, Sir Richard," he laid a paper upon the table. Sir Richard took it up, considered it with calm regard for a few minutes, and looked up with a smile which Mr. Dewlap so little expected that he started.

"It is as bad as that, Dewlap, is it?" he said. "Well, we have done our best, have we not? You have, I am sure, and so have I. It is a pity, a great pity! We shall drag a great many down with us, for we have won confidence during the panic, and a lot of money is in our hands. A great pity! But it is inevitable, and a mere question of time. How long shall we say?"

"A month, sir—it all depends, Sir Richard," replied the managing man with resigned sorrow.

"It all depends, as you say," said Sir Richard with a strange smile. "Well, I can depend upon you; you will keep quiet?"

"As the grave," said Sir Richard, and—wonderful condescension!—he held out his fine, white hand.

Mr. Dewlap, justly sensible of such amiability, grasped it respectfully, and, as Sir Richard gave him a friendly but perfectly calm "good-morning," took his departure. Scarcely had he gone than a servant announced Lord Marmion.

"My dear fellow! how do you do?" exclaimed the young man. "Here I am again—on business, too, but for the last time, I hope! I have come to wind up the matter, and have brought the cash. You were in good metal and paper, you know!" And he laughed a trusting, light-hearted laugh, in which Sir Richard joined with open-hearted mirth.

"Here is the paper," he said, taking up the memorandum which Mrs. Newton had signed. "It was scarcely necessary, but still, with such a large amount, every form should be used."

"All right," said Lord Marmion. "My man is outside—shall I call him?" And, without waiting for an answer, he called to someone who was waiting outside the door.

A clerk—either a banker's or a lawyer's—entered and placed a bag upon the table. Sir Richard offered him a glass of wine, which he drank with great respect, and then was ushered out.

"There's the money," said Lord Marmion. "A great sum, Wildfang!"

"It is, and a great trust!"

"Yes; but not too much for a future husband, you know," said his lordship, laughing.

And again Sir Richard joined in. Then he seated himself at the table, and wrote out an acknowledgment.

"Another form," he said, handing it to Lord Marmion. "Take care of it."

"I will," said his lordship. "I feel quite like a business man. Now give me a glass of wine, and I'll trot off. I'm going to Richmond—will you come? A little water party."

"No, thanks," replied Sir Richard, toying as he spoke with the paper which Mr. Dewlap had left. "I am going down to Heavithorne to-morrow, and I must be busy to-night."

"Oh, you business men! You are wonderful people," said his lordship as he drank his sherry, "Well, good-bye. How much do you think Stella will get a year by this transaction?"

"About eight hundred pounds—more or less," said Sir Richard as he shook hands.

Then, with another genial, hearty good-bye, the young lord also departed, and Sir Richard was left alone. He locked the door, and, returning to the table, looked down at the bag with a smile deep and profound.

Then he took up the bag, and, opening it, turned out a mass of bank-notes and coin.

With the same smile he set to work and counted out the whole—to the last sovereign—then replaced it in the bag and walked with it to a safe at the end of the room.

He unlocked the safe, carefully deposited the bag in a remote corner, and looked at it with the same smile of satisfaction,

"A nest egg!" he said at last.

Then he closed the safe slowly, and as slowly locked it. The nest egg was Stella's fortune!

CHAPTER XXIV.

My one ewe lamb, my son!
Oh, that the angels did not need thee
In the celestial sky, but for another season yet
Would let thee shine on earth!

The Summer which glorified Grosvenor square and Park lane brightened in some degree the squalor of Paradise Alley. No. 3, in especial, looked all the better for it, and the canary did his best to prove his masculine gender by chirping recklessly whenever a struggling sunbeam shone across the bars of his dingy brass cage.

The months which had brought growth to the year had also done something in the way of enlargement for Sam Growl's Christmas Snowdrop; and as Sam was want to declare to anyone—or no one if he happened to be alone—the little fellow promised, if fate were kind, to be a man. If Fate proved kind!

Something in the shape of improvement had fallen upon Sam himself in the six months which had elapsed since that merry Christmas-eve, and the cause was palpable. There was less of ruggedness in his grim, wrinkled face, and less of dirt upon the hands.

The hunchback's voice, which a neighbor had once likened to a hurdy-gurdy out of tune, was softened and toned down to a kindly growl, which at times rose to a chuckling falsetto, and about the whole of the distorted, misshapen figure had grown a something at variance with the old, reckless untidiness, and a marked sign of change of an object in life.

There was not much poetry in Paradise Alley. It was not a locality favorable to the full development of the finer sensibilities; but few of the dwellers in the dark, dirty, squalid corner but felt a touch of something like sympathy when they saw old Sam trudge out with his precious child in his bosom or hanging on to his hand, and, throughout the alley from end to end, there was not one who would have dared to look surly at the mite while his hunchback guardian was near to see it.

And they saw him only when he was out. Had they seen him at home, lighting up the little room—as he lit up the old man's heart—playing about the grotesque figure as it bent over its work; had they heard its prattle, and the lively falsetto which it provoked from Sam, the Paradise Alleyites might have been all the better for it, and perhaps—who knows? for example is more effective than precept—have loved their own little ones more heartily.

Yes; Sam had an object in life—a something to live for, but it made his life not only sweet to him, but awful!

Often, as the old man sat looking at the child as it played beside him, or sat at his knees with its golden head resting peacefully against the hard, labor-stained waistcoat, he would think:

"If I was to die! Ah! what would become of him?"

And he would snatch the precious blessing to his heart and wipe away—well, a speck of leather dust which had settled down in his eyes—and the world to each other. And it had occurred to Sam that his Snowdrop might feel the want of childish companionship, and his heart smote him so fully that it nerved him to speak.

"Snow," he said faltering, in that strange style, half-familiar and half-infantile, in which he always addressed the child, and which the mite seemed to fully understand, "Snow, it occurs to me, quite permiscuous, that maybe you'd like a playmate or two. If so be as I'm right, I takes it unkind of you not to mention it!" and he shook his head solemnly.

The little fellow climbed up to his knee, and fixed a pair of bright blue eyes thoughtfully upon the old man's small ones.

"If so be as you should," growled the old man, "why, we'll get a few. You shall have as many as you likes; I knows there's plenty of 'em in the Alley, and they're always ready to pick out for a spin. Fuss in boots, hop-scotch, Tom Tiddler's ground, and—and all them sort of games. What do you say, Snow?"

"E-es," chirped the little fellow with a rather doubtful nod, and Sam, smothering a wistful sigh, left the house next morning late in the afternoon in the alley and quietly introduced him in child fashion to a group of mites.

Then he retreated to the window and watched with all his heart in his eyes. The child played at first shyly, but with infantile glee, until, in a burst of confidence, he left the fence and the window and saw old Father Sam's lonely, sorrowful face before the old man could hide it behind the curtain.

In an instant he threw down the ball, and, quitting his companions, toddled painfully up the steps, hammered at the door with his tiny fist, and on Sam's opening it held out his arms to be taken up.

The next morning Sam silently took the child out again, but the child's gentle heart had read and fully understood the meaning of the lonely old face at the window, and he hurried to Sam as soon as the hunchback had put him down, and, in his childish treble, said:

"No, p'ay with old Father Sam."

So Sam bore him back, and, mad with delight—which he hid over the old boot he was repairing—was the child's only playmate once more. Then came the Summer, and that heat which Mrs. Newton had declared to be unbearable in her cool drawing-rooms and boudoirs. In Paradise Alley she would have found a difficulty in discovering some word by which to describe it.

The pavement was hot, the air was stifling, the canary languished in his cage and gave up all hope of ever providing his mate with a little Sam or Snowdrop? Like the snowdrop it began to fade and droop in the heat, and the old man grew terrified when, on one of the hottest days, the little one lay in his arms white and quiet, with a peaceful, listless smile in the eye turned up lovingly to his.

Tremblingly he pressed the boy to him, calling him by his name in tones that struggled vainly for calm.

"Snowdrop, my little Snowdrop! what's the matter? You—you are not in any pain? Open your eyes and look at old Father Sam. Just one look."

"Nodrop very tired, old father," he lisped with a preternaturally grave shake of the head.

"Tired—of course you are," said old Sam, glancing helplessly at the window, through which the sun was beating upon the curtains. "Every decent person leave alone a angel child, is tired in such weather. It's only old chaps like myself as keeps up, owdacious villains as we are," and, hating his own strength, he shut his teeth hard. "My darling precious will go into the park ——"

"No, not the park—me tired of the park," said the child in a whisper. "Me stay here and go to s'eep." And, nestling closer to the pitiful breast, he closed his eyes.

Old Sam was in mortal terror. What was he to do if the child fell ill? There had been several deaths of fever in the alley. Perhaps his Snowdrop—the thought was too terrible, too appalling to be endured quietly.

The old man—without his hat, and with his leathern apron still round him—hurried carefully into the street to the nearest doctor's, and, trembling like a leaf, rang the bell. It was some time before the gentlemanly assistant would admit him; but Sam threatened to admit himself, and force his way if he were not allowed to do it quickly, and so obtained an audience. The doctor—an old man, far too used to such sights to feel more than professional sympathy—looked at the child and back at the old man.

"What is it?" asked Sam, hoarsely, almost fiercely. "Can't you speak? What's the use of a doctor if he can't do nothing more'n look at him? I can do that, and I'm an ignorant, cobbling old idiot. Do something for him—give him something! I can pay for it—I'm strong, look at me—and I can work for him. Give him something! Heaven, give him something!"

The doctor laid his hand upon the shaking, misshapen shoulder.

"Hush, my good fellow," he said. "Do not distress yourself. The child is very ill, but not dying. Medicine—physic is no use. The medicine he wants is fresh air. The country—new milk—buttercups and daisies. You understand?"

Old Sam nodded eagerly, his eyes sparkling with hope.

"I know I'll take him! I'll cross the sea with him—go anywhere to serve him! Doctor, I can't—I can't let him die!"

And his whisper sank so low that the words were rather breathed than spoken.

"No, no," said the doctor; "don't be afraid, my good man. Take him into the country at once. He is a fine little fellow, but delicate. Not your child, eh? Your daughter's? She was delicate, wasn't she? Exposed to the air, eh?"

The old man nodded with a fearful bitterness.

"Yes," he said, between his short teeth; "she was delicate! She was exposed to the air." And, laying half a sovereign down upon the table, he covered the child up in his coat and left the room.

"Take him into the country," he muttered as he hurried home. "Yes, yes; new milk, flowers! He shall have'em, he shall have 'em! Old Sam shall get 'em for him! The country—where is the country?"

And he stopped short and looked helplessly round him. Reader, there are hundreds of the poor who could put the question with perfect seriousness. Then there flashed upon him the memory of the visit of the gentleman who had spoken so kindly to him and admired his boy. He had spoken of the country—had asked him to bring his Snowdrop down to see his picture—had left the address!

With fast-beating heart the old man laid the child upon its little bed and searched for the paper. When he had found it, he spelt out the address letter by letter, carefully folded the paper, and stuck it in his waistcoat pocket, and with trembling, eager fingers did up his necessaries for the journey in a red pocket-handkerchief. Then he wrapped up the child tightly and carefully, and, locking the door of the room on the alley, sallied out into the street.

To the first policeman he met he showed the slip of paper, and hungrily listened to his direction how to reach the place named in it; then, walking with the utmost care of the child's comfort, reached the station, and, all trembling with love's fear, started for Heavithorne.

It was night when the lodge-keeper—who told the story in the evening in the village ale-house for the remainder of his life—locking up the park-gates, saw a bent, misshapen figure, with something bulging out of the breast of his coat, hurrying down the path, and looking from one side to the other with wistful, eager eyes.

It was Sam, with his precious burden, and he stopped at the gates, and, looking at the keeper with eager eyes, produced the piece of paper, now thumb-marked and tattered.

"Can you tell me where that place is? Quick!"

"Yes," said the man; "you're just in time to save me a trot out o' the lodge again. That's the house down yonder. But who's do you want?"

"That's my business," retorted the old man with jealous fierceness.

Then, with a hurried "Thank ye," and a glance at his burden, he hurried on, the moon lighting his path, and shining on his gnarled, wrinkled face as he went.

"Close there now," he murmured, with his head bent down to his breast. "Close there now, Snow! Keep up your heart, my precious! We'll soon be with the kind gentleman! He'll take care o' you! He knows where to get the flowers and new milk. Speak to me, only a word, Snow!—only a word!"

"Father Sam!" murmured the little fellow.

The old man choked back a sob and hurried on faster than ever. A turn of the path, and he was at the wicket-gate.

Another minute and he was through it and standing like a stone—but for the heavy moan of disappointment and despair which burst from the bottom of his heart as his eyes rested upon the lifeless house and the deserted garden.

"Empty!" he murmured. "Gone! O Snow! Snow!"

In his helplessness his head sank upon his breast, and he walked on towards the house as if in a dream. The child put out his little hand and made a peephole for itself.

"Pretty! pretty!" he murmured, looking up at the house, upon which the moon was shining brightly. "Oh, father, stop here with Snow!"

Old Sam looked down at him with a trembling lip. The night was warm, the child well wrapped up. There was no near shelter that he knew of; he might wander all night and find no place for him. He looked round undecided still until his eyes fell upon a little Summer-house in the corner of the shrubbery, and then he decided.

Limping up to it—for he was footsore and lamed by the hot roads—he crawled in, uncovered the child while he gave it a draught of milk from a bottle, and then, covering it up again, sat silent and motionless with its fragile form pressed to him.

While he sat, looking up at the moon with an inaudible prayer for the child ever forming itself on his lips, he heard a noise near him, and, looking out, saw a figure closely muffled stealing through the neglected garden.

CHAPTER XXV.

Guilt ever at his footsteps paced
And kept his conscience horrible;
A shadow moved him on the soul,
And fear claimed him for its own.

Sir Richard, as he had informed Lord Marmion that he should be, was very busy with ledger and day-book that evening, and worked at a strange kind of work—late into the night. Sir Richard in all his deeds, whether of good or ill—he did some good ones for a far-sighted purpose occasionally—was always calm and gentlemanly.

To-night he was making up false accounts and statements, to defraud and mislead clever men; but though he required the keen and astute senses of an artful brain, and was of a nature deeply criminal, Sir Richard's face was placidly smooth and the parting of his hair unruffled.

Had he been going to commit a murder, he would have set about it with a complete avoidance of excitement, and would have slain his victim in a quiet, graceful and gentlemanly manner.

In the morning he sallied into the park and chatted with charming affability for so great and wealthy a man with thoughtless young ladies and empty-headed young gentlemen, some of whose money he had that night before been cleverly disposing of in his false account-books; and in the afternoon he started for the Box alone, and carrying a leather bag.

It was a small bag, and it did not look particularly heavy as he carried it. But it was powerfully-constituted young Saxon, where she was standing, in her priceless robes of satin and lace, the diamonds in her brasses and in her hair scarcely outrivaling the shining of her eyes. I recollect dashing forward and pausing in front of the bride—pale as a statue, and as cold.

I shrieked wildly, and my voice sounded upon the perfumed air, above the pealing of the music, as every gay, light-toned voice was hushed into silence.

"Stop!" I cried madly. "Ernest Clydesdale, you are wedded to a murderess! Lady Geraldine, you *killed Clydesdale's wife!*"

There was a horrible shriek, and my lady fell to the floor, with the red blood gushing from her lips. Darkness descended upon me then, and for many days the world was a blank to me. When I recovered consciousness, it was to hear that the Lady Geral dine was the inmate of a mad-house, hopelessly in sane. No matter; if she is not my wife, she at least can be noth

NEW YORK CLIPPER.

SATURDAY, JANUARY 29, 1876.

TO CORRESPONDENTS.

☞ Letters seeking information relative to any theatre or entertainment must be addressed solely through the Clipper Office; no exceptions will be made.

INQUIRER, Boston.—It is a very difficult matter to get on the stage at any time of the year. You can make application to the agents of parties, and, therefore, it is next to impossible for a stranger to obtain an interview with a manager for the purpose of soliciting an engagement. Managing a theatre is quite as much of a business as keeping a wholesale dry goods store, and it has to be conducted to a certain extent upon commercial principles. To get into a commercial business you have to commence at a minor position at the nominal salary of $20 or $100 a year, and learn the business. As you progress, your salary is advanced. Precisely such is the custom in a theatre. You are expected to play the smallest parts; often to go on the stage without having a word to speak; to do some particular business; and when you attain the possession of a modicum of confidence enough then be entrusted with more important parts, and in that manner you would gradually rise in the profession. In no other way can a sure foundation be laid for future success. If you can get an engagement to play small business, go as a supernumerary. That plan will secure you access to the stage, and you will get familiar with facing an audience, and, by watching the various performers around you, you can learn much. If you adopt this plan, it is not necessary to see the manager at all. You can make an engagement with the captain of the supernumeraries—and you can always find him by asking for him at the stage-door of the theatre at night. If, after some few weeks' experience in that way, you then speak to the manager, you will find that he will listen to you courteously, and possibly give you a chance in a speaking part. The reason of his change of manner is that he sees you are earnest, and that you have started in a proper way to learn the business. The above applies to regularly established theatres. There is another, and possibly a more expeditious way. Get an engagement with a traveling company to play anything and everything. As the people are fewer in number, your opportunities for advancement are correspondingly increased. You will make the acquaintance of professional people who will speak of you hereafter, and if you have talent it will be speedily developed. Preliminary study for the stage is of very little or no value, as you are apt to become a mere imitator of your instructor, and naturally copy faults as well as merits. Still, there are many things you might study which would be found of great value in your future career, such as dancing, which will teach you to walk gracefully; the general principles of elocution (but not from a professor of elocution), and both the small-sword and broad-sword exercises, which will inculcate grace of pose and gesture.

ALLENTOWN.—There is no draw about it, unless both A and B, after the former had actually made 1,500 points, had agreed to take the chance of a decision from some quarter. The umpire's functions as such had ceased as soon as one player had made 1,500 points, and he could render no decision except at the request of both players. B is bound by the proposition made to A, and under which the latter made 1,500 points. There is no going behind that proposition and its results, unless, as has been remarked, A was willing at the time to make a new game and thus run the risk of a decision. It is inexplicable, if the facts are as presented, that the umpire should have taken two days to render a decision that the game is a draw, and he should be placed over, in even more inexplicable. There never can be any warrant for deciding a game of billiards a draw. The players may agree to draw the game, and in that case no decision is necessary. The referee may suspect that there is collusion and fraud; but even then he cannot declare the game off, for the reason that he can render no decision unless appealed to by one of the players or his umpire; and this appeal will never be made, if there is collusion. All the referee can do in such a strait is to vacate his seat, and, by thus refusing to be a party to a game he knows is fraudulent, leave the people to draw their own inferences and their bets at the same time. Deciding a game of billiards a draw when one man has made the end of it was never heard of before, and ought never to be heard of again. We have heard of a game being declared a draw before the end of it had been closed or reached, and of its being ordered to be played over; but that was with the consent of the two players, each of whom was afraid to risk the referee's positive decision either one way or the other. The referee, as well as the players, had to go outside of the rules, however, to bring about even this result.

CHESSACK, St. Louis.—"1. A and C are playing cribbage against B and D; A deals, D cuts, B says 'a deuce,' C says 'a four,' D says 'a deuce,' and A says 'a trey.' B has ace, four; B has one to enter; A has two on the ace, two on the trey, and one on the four point, and plays the one off the four to the trey for the ace, and takes it off for the four. B says he must take the one off the four, and one off the ace point, as that is the only way he can make his full play. A contends that it is optional, and that he has made his full play. Who is right, A or B?"

R. H. Gillmore's Circus was produced at Booth's Theatre Dec. 25, 1871, and ran twelve weeks, receiving eighty-five representations, the last having been given March 9, 1872. On its first production, Edwin Booth acted Brutus; F. C. Bangs, Marc Antony; D. W. Waller, Julius Cæsar; James Stark, Cassa; and Bella Pateman, Portia. The cast was several times changed during the last week of its run. F. C. Bangs acted Brutus; William Creswick, Cassius; Edwin Booth, Marc Antony; D. W. Waller, Julius Cæsar.

INQUIRER, Lexington, Ky.—The opera house in your city was dedicated April 20, 1865, by Grau's Italian opera Company, which included Mme. Carozzi Zucchi, Clara Louise Kellogg, Mlle. Morensi, Mme. Richer, Mme. Aspasi, Signors Massimilieni, Lotti, Bellini, Derivis, Dubreuil, Gariel, Muller and Kinniese. "Il Trovatore" was the opera. The opening had been announced for April 17, but owing to the assassination of President Lincoln it was postponed until the 20th. The season lasted until May 20.

PM. SCHWARTZ & CO., Jefferson.—The player who said the other's hand was good for ten tricks all claim to the pot. His opponent had shown his hand, as required by the rules. There is no rule that requires the called player to insist upon seeing the caller's hand, although it is his privilege to do so. It was not necessary for him to exercise that privilege in this instance, for the caller, having undervalued his own hand, had pronounced the shown cards "Good." Mistakes at poker are final.

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GENERAL ADMIRAL AND PENNSYLVANIA.—A misladd question asks us to decide a bet by stating which of these wooden frigates was the larger. The Pennsylvania's length was 237ft., beam 59ft., and tonnage 3,716. She was launched July 18, 1837, the tonnage given is O. M. The length of the General Admiral was 303ft.; beam, 51ft.; tonnage, 3,276—by the Custom House old measurement. This makes the General Admiral the larger vessel.

G. AND H., Brooklyn.—A straight flush, when played, will beat four aces; but straight flushes are not always played, nor are straights, flushes and fulls. The regular, fixed hands at poker are high card, pairs, triplets, fulls, and fours of a kind. All other hands are subject to agreement, and even the valuation of some of them varies in different cateries.

J. W. B., Troy.—1. If he makes it "sixes," and has no six to add in with, he loses the game, if anyone chooses to claim it. 2. When George Washington was born, it was Feb. 11, 1732. This, by the change of style adopted some twenty years later, became Feb. 22. 3. John Morrissey was born Feb. 5, 1831, at Templemore, County Tipperary.

ROSEWALK.—Neither one could go alone. B's partner could not go alone in any event, B's making of the trump having been an exposure of his (B's) hand; and B himself, not having declared himself alone when he made the trump, could not go alone after his partner had exposed his hand by offering to go alone.

A. B. C., Albion.—Letters addressed to all of the persons you name in care of this office should reach them. We prefer not to answer questions relating to the domestic affairs of professional ladies and gentlemen. It is only with their public life. The privacy of their home circles should not be invaded.

THOMAS CASEY.—Heenan fought Sayers April 17, 1860; returned to New York city same month; went to England again March 22, 1862; traveled for about a year with Howes' Circus, sparring with Sayers; and fought King in 1863.

E. T., Cincinnati.—Take some of the best champagne corks that you can procure, place them in a tin or iron vessel, and pour some alcohol over them, and then set the alcohol on fire. During the last week of its run F. C. Bangs acted Brutus; William Creswick, Cassius; Edwin Booth, Marc Antony; D. W. Waller, Julius Cæsar.

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BOWLING.

THE BOWLING TOURNAMENT, Empires vs. Terpsichores.

The return game between the teams of the above clubs in the championship tournament was played on Wednesday evening, Jan. 19, on a neutral alley in Williamsburg, as directed by the rules of the Association. It was the third and deciding game of the rubber between these clubs, each having won one game; the Empires winning the first on their own alley by 72 points, and the Terpsichores the second on their own alley by 112 points. At the commencement the play on neither side was up to their usual mark, owing to the players being unacquainted with the peculiarities of the alley. The Empires, however, soon drew ahead, and on the ninth frame led their opponents 79 points. This was reduced to 35 points on the tenth and last frame, the Empires winning by that number of points, their total score being 1,460 to the Terpsichores 1,425. The highest score was made by George Kuhn of the Terpsichores, who made by brilliant and steady play 201 points. We give the full scores of both teams:

Terpsichore.	Strikes.	Spares.	Breaks.	Totals.	Empire.	Strikes.	Spares.	Breaks.	Totals.
C. Eiseman	1	4	5	137	J. Sutherland	1	6	3	147
I. Hahn	1	3	6	132	Geo. P. Hayes	3	6	1	176
F. Sauer	0	5	5	137	C. F. Conn	3	2	5	152
Henry Snell	0	5	5	159	Tom O'Neil	3	4	3	163
L. Kahn	2	3	5	138	Jos. Ivory	2	4	4	150
G. Schindheim	1	4	5	134	A. Maebler	1	5	4	145
Ed. C. Biel	2	4	4	158	J. F. Wallace	1	3	6	127
George Kuhn	5	4	2	201	P. G. McEvoy	2	3	5	142
Henry Groh	1	3	6	134	L. Voss	2	4	4	151
Wm. Biel	1	3	6	125	D. J. Moore	1	3	6	127
Totals	14	38	49	1425	Totals	19	40	41	1460

Umpire, John I. Ellis of the Nationals. Scorers, Robert Orr and John Escher. Time of game, 2h. 26m.

Athletic vs. Germania.

The opening match between these Williamsburg clubs took place on Friday evening at Heiser's Alley, and, to general surprise, resulted in the victory of the Germanias (formerly the Growlers) over the Athletics, one of the strongest clubs of the Association, by a score of 1,447 to 1,315. We give the full scores:

ATHLETIC.

Frames.	1	2	3	4	5	6	7	8	9	10
R. M. Kopps	8	28	47	57	77	96	106	125	145	164
F. Steubenvoll	9	16	25	43	59	75	83	101	111	119
J. R. Schlick	10	20	30	40	56	75	85	95	105	115
Geo. Field	8	26	44	53	62	81	91	110	120	130
J. Rofkar	17	26	44	53	62	71	91	110	124	143
M. Mayer	19	37	53	60	70	88	97	116	133	141
G. W. Relyea	14	24	31	51	69	83	93	113	133	150
H. Bartlett	9	25	33	49	59	77	86	106	123	133
Geo. Fries	8	24	34	53	73	91	100	114	124	143
W. Richardson	20	36	45	75	104	124	141	157	167	177
Totals	122	262	389	534	691	861	973	1147	1284	1315

GERMANIA.

Frames.	1	2	3	4	5	6	7	8	9	10
P. Moller	8	18	26	45	64	84	104	122	140	149
J. Meyer	18	28	45	55	74	81	98	107	117	137
C. F. Miller	16	25	44	62	71	80	90	100	110	119
E. Voege	19	28	35	55	74	91	114	132	151	167
J. Moller	10	20	39	49	68	84	101	110	129	139
Joe Moller	18	31	47	57	75	85	95	105	122	131
C. Rust	4	12	32	43	59	69	74	94	113	123
C. F. Tonjes	18	38	58	78	96	106	116	136	155	165
H. Dick	10	29	45	52	61	81	101	121	138	148
A. Voege	20	39	58	77	97	117	131	149	159	169
Totals	141	268	429	573	739	884	1024	1176	1334	1447

Strikes—Athletic, 14; Germania, 17. Spares—Athletic, 41; Germania, 40. Breaks—Athletic, 46; Germania, 39. Umpire—John I. Ellis of the Nationals. Scorers—William and Henry Moller. Time, 2h. 8m.

The return match between these clubs was played on Wednesday, Jan. 19, on the same alley as the previous game, and the Germanias again came off victorious, making their prospect bright for bearing off the honors of the championship. It proved a stubborn, well-played contest, and, as will be seen from the subjoined scores, some fine breaks were made on both sides. The Athletics were minus one of their best players in Relyea, but, notwithstanding this, the match was perhaps the most brilliant yet played in the tournament.

Germania.	Strikes.	Spares.	Breaks.	Totals.	Athletic.	Strikes.	Spares.	Breaks.	Totals.
P. Moller	3	4	3	155	R. M. Hopps	1	5	4	145
Joe Moller	0	4	6	121	J. Hughes	1	1	8	125
E. Voege	2	7	1	176	J. R. Schlick	2	6	2	161
G. Voege	2	4	5	135	G. W. Field	1	5	4	139
J. Moller	3	4	3	169	J. Rofkar	1	7	2	161
J. Meyer	1	5	4	140	M. Mayer	2	1	5	123
C. Rust	3	2	5	139	Steubenvoll	4	4	2	170
C. Tonjes	2	5	3	163	H. A. Bartlett	3	5	2	171
H. Dick	2	6	2	171	Geo Fries	1	5	4	143
A. Voege	2	4	4	147	W. Richardson	1	5	4	143
Totals	20	45	36	1516	Totals	17	44	39	1490

Umpire, Geo. Conover of the Nassau. Scorers, W. Moller and H. Diefenback. Average—Germania, 151.6-10; Athletic, 149.

HANDBALL.

THE MOORE BENEFIT.

Quite a handball tournament took place at McQuade's Court, in this city, on Tuesday, Jan. 18, the occasion being a series of contests arranged for the benefit of the veteran player James Moore, Morris Moore's father. The attendance of experts was noteworthy, those present during the day including Phil Casey the champion, his brother James, ex-Alderman Dunn, all of Brooklyn; Dan McCarthy of Philadelphia; John Leinahan, Robt. Dore, Morris Moore, and the brothers McQuade, besides numbers of well-known amateur players, and a representation of the baseball fraternity, including Hicks, Eggler, Hallinan, Boyd, Matthews, etc. The tariff of admission for the day was half a dollar, the games beginning at 10 A. M. and continuing until dark, though some sport was had at night, when the court was lighted up.

After the ballplayers had exercised in the court at rackets, and Eggler had handsomely polished off Boyd, a four-handed match at handball for $25 a side was made up between Jas. Farley and his brother Thomas, the former being assisted by J. Calhaine, and the latter by John Keys. The play proved to be one-sided, as James and his partner won three out of four games, as will be seen by the appended score:

	First Game.	Second Game.	Third Game.	Fourth Game.	Totals.
James and partner	21	21	10	21—	73
Thomas and partner	19	17	21	16—	73

The contests of the day, however, were the games in which the Brooklyn players—the Casey brothers and Alderman Dunn—took part, the exhibition of skill surpassing anything before witnessed at the court this season. The first series of games brought together as partners James Casey and James Dunn—known in handball circles as "the two Jims"—who had for their adversaries the brothers McQuade—Barney and Arthur. It was supposed that this combination would result in a fine display of skill and a series of closely-contested games; but, to the surprise of the friends of the New Yorkers, it proved to be quite a one-sided affair, the two Jims winning the series—best four out of seven—by four straight games. The first game saw the McQuades with the lead in hand at the close of the first inning by 4 to 0, and at the end of the third they were ahead by 8 to 5. Then it was that the Jims began to let themselves out, and, by some very brilliant play, in which Casey distinguished himself by his fine returns and Dunn by effective service, they ran up a score of thirteen in their fourth inning, and in the fifth run the game out, leaving the score as follows:

	Aces by Service.	Aces by Returns.	Totals.
James Casey	2	10	12
James Dunn	5	4	9—21
Arthur McQuade	6	0	6
Barney McQuade	1	2	3—9

INNINGS.

Casey and Dunn	0	3	2	13	3—21
The McQuades	4	3	1	1	..—9

The second game was still more one-sided, Dunn especially distinguishing himself by his service, both the McQuades finding it difficult to get at the balls sent them, though Barney is noted for his skill in recovery. Casey's sharp, rifle-shot returns, too, rendered it impossible to get at the balls, even when in the inner court. The score of this game was as follows:

	Aces by Service.	Aces by Returns.	Totals.
James Casey	1	7	8
James Dunn	8	5	13—21
Arthur McQuade	3	0	3
Barney McQuade	0	4	4—7

INNINGS.

Casey and Dunn	2	2	0	14	3—21
The McQuades	1	1	5	0	..—7

The third game was more closely contested, it being the best of the series. The Caseys took the lead at the start, but lost it in the third inning, when the McQuades scored 7, Barney playing very prettily in both service and returns. His activity in recovering some difficult balls served by Casey elicited merited applause. At the close of the fifth inning the totals stood at 16 to 11 in favor of the McQuades, and a victory for the brothers was anticipated; but the Jims rallied in fine style for 7 in the sixth inning, and ran the game out, leaving the score as follows:

	Aces by Service.	Aces by Returns.	Totals.
Jas. Casey	4	4	8
Jas. Dunn	5	8	13—21
Arthur McQuade	3	3	6
Barney McQuade	5	7	12—18

INNINGS.

Casey and Dunn	3	4	1	4	2	7—21
The McQuades	2	3	7	1	6	..—18

In the fourth game the Brooklynites fell off in their play in the first inning, Barney's service bothering his opponents to such an extent that the brothers ran up the large score of 15 before the two Jims could score an ace, the call of the scorer as Casey went into the second inning being "love 15." It was now regarded as a sure thing for the brothers, but in the second inning they began their up-hill piece of work with four aces, and in the third inning added 12 to their score, and in the fourth ran the game out, thus winning the series in brilliant style in four straight games. The score was as follows:

	Aces by Service.	Aces by Returns.	Totals.
James Casey	9	8	17
James Dunn	3	1	4—21
Arthur McQuade	0	5	5
Barney McQuade	8	4	12—17

INNINGS.

Casey and Dunn	0	4	13	3—21
The McQuades	15	0	2	..—17

After a rest, the crowd of spectators, being anxious to see the champion, Phil Casey, in the court, a series of games, best three out of five, was arranged, in which Phil was assisted by Arthur McQuade against the two Jims—Dunn and Casey—and Phil said before he began that he proposed warming the pair, if Arthur would back him up well. At this the "twins" smiled rather ironically, and suggested to Phil that he dare not bet on it. The latter said that he did not care to take the money out of their pockets so easily, and with this the quartet went at it, the champion being received with applause as he entered the court.

Arthur led off in the service, and, before they were aware of it, 7 aces had been run up, and, though the two Jims scored 8 in their second inning, the champion and his partner offset it with 9 in the third, and in the fourth ran the game out, leaving the score as follows:

	Aces by Service.	Aces by Returns.	Totals.
Arthur McQuade	8	3	11
Phil Casey	4	6	10—21
James Casey	3	5	8
James Dunn	3	1	4—9

INNINGS.

McQuade and Casey	7	2	9	3—21
Dunn and Casey	0	8	1	..—9

In the second game the two Jims had the best of it in the early part of the contest, and they were sanguine of ultimate success, the scores at the close standing at 12 to 1 in their favor, and at the finish of the fifth inning the "twins" had scored 20, to 14 by the champion and his partner. Here was a basis for Phil to work upon, and he went in to win in the best style of the art. First he had to dispose of the pair, and then to pull up a score of six aces to get even. This he did by masterly play in services and returns, his play in both respects being quite a model display of the beauties of the game. Finally, after the call of "all up at 20," Phil put in for the winning ace, and got it in a low return, amidst loud applause, the score being as follows:

	Aces by Service.	Aces by Returns.	Totals.
Phil Casey	3	2	5
Arthur McQuade	5	11	16—21
Jas. Casey	2	5	7
Jas. Dunn	8	5	13—20

INNINGS.

Phil and Arthur	1	0	3	6	4	7—21
Casey and Dunn	1	11	3	3	2	..—20

There was still another chance left, and the two Jims went into win the third game; but all hopes of such a result vanished before the first inning ended, Arthur McQuade serving a series of balls to the outer court which neither Casey nor Dunn could recover, the inning ending with the call of 12 to 1 in the champion's favor, and in the fourth inning he ran the game out as follows:

	Aces by Service.	Aces by Returns.	Totals.
Arthur McQuade	9	4	13
Phil Casey	0	8	8—21
Jas. Casey	0	0	0
Jas. Dunn	0	1	1—1

INNINGS.

Phil and Arthur	12	0	8	1—21
The two Jims	1	0	0	..—1

By way of finish, Barney McQuade and Phil Casey began a trial of skill, best two out of three, but after Phil had won the first game by 21 to 6, and nine innings of the second had ended in Phil's favor by 15 to 10, darkness stopped play, and the day's contests ended.

HANDBALL NOTES.—The match between McEvoy and Townsend, for the Casey gold medal, was closed on Jan. 24, the former winning the prize by defeating Townsend in three out of four games, the last being marked by a score of 21 to 2 only......Tuesday, Jan. 25, will be marked by a four-handed contest at Casey's Court, Brooklyn, in which the champion, assisted by Arthur McQuade, will play the return games with the "Two Jims......A number of contests will be played this week at McQuade's, in which Barney Moore, Dan Leinahan and other players of note will take part.

THE TURF.

CHARLESTON, S. C., JOCKEY CLUB MEETING.

The annual race-meeting of the Charleston Jockey Club, the oldest, and, at one time, most aristocratic turf organization in the United States, commenced on Tuesday, Jan. 18, over the time-honored Washington Course, at Charleston. Owing to the unlooked-for attendance of an immense number of horses at the meeting, an extra day was obliged to be added to the regular programme, and the day previous to the announced commencement of the meeting was selected for this purpose. The first race, for all ages, was a mile-dash for a purse of $250, and was won by W. R. Babcock's Egypt in 1:48, beating Marmion and Ascot, who finished second and third. The second race—a dash of a mile and a half—for a purse of $300, was won by J. H. Davis' four-year old colt, General Harney, in 2:46¼, beating Lottie Moone (second) and Tom O'Neil. The track was very hard on this day, but on the following day (Wednesday, Jan. 19,) the rain fell heavily, making it muddy and holding. Survivor, the favorite, won the mile dash, for a purse of $250, of which the second horse took $50, very easily in 1:51½; his opponents being John Payne (second), First Chance and Jack Trigg. The South Carolina Stakes for three-year-olds, $50 each, half forfeit, with $250 added by the club, one mile, was won by the favorite, Mr. Linck's colt Grit, beating Libbie L. (second), Emma G. and Athlene in 1:51. Egypt bore Mr. Babcock's colors to victory in the mile-heat race for all ages, for a purse of $300, beating very easily his only opponent, Larry Hart, in 1:51, 1:53. The winner was the favorite at $100 to $25. The hurdle-race, two miles, over eight hurdles, was won by Vandal Jr., beating Charley Cheatham, who was the favorite, but could only gain third place, Oxmore (second), Busy Bee, Ascot, and Prang. Time, 4:05¼.

On the third day there was an increased attendance, owing to improved weather, but the track was still heavy. The first race was a mile and a quarter, for a purse of $200, of which $50 went to the second horse. It was won by Wilson & Co.'s Tom O'Neil, beating Prussian (second) by a neck, Rocket, and colt by Red Dick in 2:16¾. The Hampton Stakes, for four-year-olds, $50 each, with $400 added, two-mile heats, was an exciting affair. General Harney won the first heat, but fell lame on the third heat, and was drawn. The second heat was a dead heat between Ozark and Damon, Katie Lee being distanced. Damon won the third and fourth heats, beating Ozark, the favorite, and winning the race. Time 3:45½, 3:46¾, 3:50¾, 3:55. The $300 purse, one mile and half, was won by Mary Long, beating Lottie Moone, Roxella and Jack Trigg in 2:46½. The mile and eighth purse of $200 was won by W. R. Babcock's Egypt, beating Marmion and Bayline in 2:04½.

On the fourth day the racing commenced with the Club purse of $300, two miles, which was won by W. Wynch's Mary Long, beating Mary in 3:52. The Hutchinson Stake, for three-year-olds, $50 each, half forfeit, with $300 added, second to receive $100 out of the stakes, mile heats, was won by W. T. Linck's Grit, beating Athlene and Emma G. in 1:51, 1:51. Survivor won the mile-and-three-quarters purse of $250, beating Larry Hart (second) and Frank in 3:18. Tom O'Neil won the sweepstakes for all ages, $50 each, with $400 added, beating Lottie Moone and Prussian in 3:49¾, 3:48½.

The fourth and last day of the regular meeting on Saturday, Jan. 22, was numerously attended, and the racing excellent, the entire meeting having proved very successful. The three-mile-heat race, which opened the ball, for a purse of $400 to the winner and $100 to the second horse, was won by James Davis' Damon, a son of Jack Malone, beating Mary in two heats; time, 6:08½, 6:13. This colt has brought himself into notoriety by his running at this meeting, and beating such proved good racers as Ozark and General Harney. Vandal Jr. won the hurdle-race purse of $300, beating Busy Bee, Charley Cheatham and Oxmore in 4:01. Mr. Babcock's Egypt won the purse of $300, mile heats, three in five, beating Prussian (second), Lotta Moone, Ascot and Bayline, in 1:51½, 1:52, 1:49. The last race of the day and meeting, a purse of $250 for beaten horses, one mile and a half, was won by Marmion, beating John Payne, Larry Hart, First Chance, Libbie L., Rocket and Roscella in 2:44½.

A TWENTY-THOUSAND-DOLLAR TROTTER.—Three years ago, James Galway of this city purchased of Mr. Dunning of Orange County, N. Y., a three-year-old colt by Volunteer (a son of Rysdick's Hambletonian), out of a mare by Henry Clay, for $625, which he named St. Julian. In May last, being then only six years old, he was put into training, and he first trotted in public at Poughkeepsie, N. Y., in August, winning both the purses in which he was entered, from large fields, and making for himself a record of 2:26¾. The same month, at Springfield, Mass., he won two races, trotting one heat in 2:22½; and at Hartford, Ct., the following week, he won both his engagements, his nett winnings amounting to $8,400. Having been successful in all his engagements, Mr. Galway retired him for the Winter, and last week he sold him to Mr. Wm. Humphreys, the owner of Judge Fullerton, for $20,000. Not a bad investment of $625, which has thus netted the fortunate speculator $28,400 altogether. It is said that St. Julian's destination is California, Mr. Humphreys having bought him for a prominent turfman in that State.

THE NEW WEIGHTS.—The Maryland Jockey Club announces that they will not adopt the new scale of weights of the American Jockey Club the coming season, as there is a difference of opinion among the members of the club as to the policy of raising the weights, and they prefer to await the result of the experiment on the Northern race courses before effecting any change. The weights at the Baltimore meetings will therefore remain the same, viz.: In races for two-year-olds exclusively, 100lb; for three-year-olds exclusively, 110lb; in steeplechases, 130lb for three-year-olds; 148lb for four-year-olds, 154lb for five-year-olds, and 158lb for six-year-olds and upwards.

WESTCHESTER DRIVING PARK.—A meeting was held at the Metropolitan Hotel, in this city, Jan. 22, for the purpose of taking measures to secure the establishment of a driving park in Westchester County. The grounds of the old Agricultural Association at White Plains are now in the market, and can be obtained for about $25,000, and sufficient land adjoining to make the present half-mile track into a full mile track for about $15,000 additional: the expense of construction being estimated at $10,000. A committee was appointed to report at a future meeting the cost of the ground and the necessary improvements, and the amount of capital stock to be issued.

PHILADELPHIA CENTENNIAL RACE MEETINGS.—The turfmen of Philadelphia, recognizing the importance of having the American running turf properly and efficiently represented in their city during the centennial celebration this Summer, have decided to hold two race-meetings at Point Breeze Park, and that association has retained as manager and clerk of the course Mr. J. D. Ferguson of Baltimore, the able secretary of the Maryland Jockey Club. The date of fixture of the two meetings and the programme of purses and stakes will be announced at an early day.

THE RING.

AN ENTERTAINMENT, the proceeds of which will be devoted to the aid of the late Dominick Bradley's widow, will be given at Noonan's Varieties, Ninth and Chestnut streets, Philadelphia, on Tuesday evening, Feb. 8. About all the sparrers of note in that city will take part in the affair, which will also include interesting performances by variety artists, male and female. The closing box of the evening will be between Arthur Chambers and Harry Hicken, as we are informed by the bills. We trust that the boys will lend generous aid to this cause of charity, as those for whose benefit it has been projected are in urgent need of pecuniary assistance.

BILLY MADDEN'S EXHIBITION, which is to transpire at Harry Hill's on Thursday afternoon, Jan. 27, promises well, both as regards attractions and attendance, volunteers being numerous and the pasteboard finding plenty of purchasers among those who like rare sport. Aside from other considerations, the fact that it is seldom that Billy presents his name as a candidate for the suffrages of the supporters of the ring should ensure the success of the entertainment in all respects. Something unusually good may be looked for in the wind-up between Madden and Pete Croker.

"SPRING DICK" GOODWIN AND JOE HOLLAND, two well-known sparrers in the Quaker City, are to be the recipients of a complimentary benefit on the evening of the 25th inst. at Enochs' Varieties, in that city. A feature of the entertainment will be a glove fight between Cleary and Lew Chambers. Many of the prominent sparrers of Philadelphia will participate, the wind-up being in ring-costume, between Dick and Holland.

DE SILVER AND TENNYSON, favorites with the sporting lads of Philadelphia, will give a concert at Lincoln Hall, Broad street and Fairmount avenue, on Monday evening Jan. 31.

CHARLEY McDONALD recently gave an exhibition at Orangeville, Ont. He set-to with Johnny Bernard, alias "Barber Jack." Charley returns thanks to Jack, and also Joe Morrison, for favors extended.

PATSEY SHEPPARD AND MARCELLUS BAKER sparred in the Theatre Comique, Providence, R. I., Jan. 21, 22.

SAM COLLYER desires us to say, in relation to the letter from Billy Edwards in our past issue, that the responsibility for his name appearing on the bills for Collyer's recent benefit lies with Harry Hill, who promised to get Billy to spar with him, and as he considered that Edwards was under obligations to Mr. Hill, Sam believed that he would be there. Collyer expresses surprise, too, that Edwards should find fault with him, when their names appear on nearly all the bills for exhibitions nowadays, and yet no fault is found with anyone else for doing so; and he concludes his letter by saying that he would rather fight Billy than spar, and in a few days will be prepared to show that he means it by putting up money.

THE TESTIMONIAL to Seddons' Mouse at Harry Hill's on Thursday, Jan. 20, drew a full house, and the show was of a kind to send everybody away thoroughly satisfied with the exchange for their dollars, the wind-up between the beneficiary and his old antagonist, Jim Kelly, being especially good, and better than any in which they have engaged for a long time. The others who contributed to the enjoyment of the crowd were Johnny Saunders and Sam Collyer, Pete Croker and Billy Madden, Mike Coburn and Ed. Mallahan, Jim McCarthy and Billy Field, and a couple of friends whose modesty forbade them revealing their names. Uncle Tovee was M. C.

EDDY BURKE, who is about as clever and hard-hitting a feather-weight as can be found in either hemisphere, and who is understood to be desirous of giving "The Mouse" or anybody else a shake-up at 108lb for money, takes a benefit at Hibernia Hall, 28 Prince street, on Wednesday evening, Jan. 26. A series of set-to between men of note will be followed by a giovical contest between Burke and Con Pearsall, which will constitute the feature of the show.

JOE COBURN will please call or send for a letter addressed to him in our care.

SAM COLLYER took a benefit at the Palace Hall Varieties, 35 Willoughby street, Brooklyn, L. I., on Friday evening, January 21, when he set-to with Young Mullen, the following assisting: Eddy Burke and O'Brien, Pete Magennis and Billy Madden, Billy Mullen and Pete Croker, and two friends. Uncle Tovee was at the helm, as usual.

BILLY EDWARDS and Arthur Chambers closed at the Theatre Comique, Cincinnati, O., Jan. 22, and from there proceeded to Cleveland, where they spar at the Comique on the night of the 26th, and then return home. They return their thanks to Eph. Holland and Jack Brown for kindness shown them in Porkopolis.

JOHNNY McCANN of Boston, Mass., well known as a skilled member of the boxing division, is in the city, having come on on the 24th expressly to take a look at the glove-match between Dwyer and Taylor, at the Lyceum Theatre, that evening.

EDDY MURRAY is advertised to give an exhibition at Hibernia Hall, Prince street, on Monday evening next, Jan. 31. A number of good names appear on the bills, and the show will be brought to an end by a meeting between Murray and Johnny Murphy.

COCKING.

MAIN BETWEEN WESTCHESTER COUNTY AND NEW JERSEY. Westchester Victorious.

A main between representative fanciers of New Jersey and Westchester County took place on Saturday night, Jan. 22, in Hudson County, N. J., in the presence of a large gathering of the lovers of the sport. The conditions were to fight thirteen battles for $1,000 the main. The betting was $200 to $150 on New Jersey winning, and a heavy amount of money was wagered on the issue:

First Fight.—Westchester produced a blackred against New Jersey's black, each 4lb 12oz., the former having the call in the betting. Both were ripping good fighters, and both were fearfully punished, the Westchester bird eventually laying out his New Jersey foe by sending the steel through his brain. Time, 14min.

Second.—New Jersey showed a blackred against a Westchester pyle; weights, 4lb 10oz. The latter was the favorite at $50 to $20 at one period of the fight, and the next moment the same odds were laid upon the blackred, the fight fluctuating several times. Both were dreadfully cut up, and, after fighting twenty minutes, a count was had, and, as the Jersey bird was the only one to peck, he was declared the winner.

Third.—Both sides pitted a pyle, scaling 4lb. 9½oz., the Jersey bird having the call. The layers were not wrong in their judgment, as he won the fight in 7min.

Fourth.—A gray represented Westchester, and a lightred the opposing party, each scaling 4lb. 8oz. They were two fierce fighters, each losing an eye in the second buckle. A brain-blow from the steel of the Westchester bird laid out the lightred in 4min.

Fifth.—Two blackreds, weighing 4lb 7oz. each. Heavy betting. The Jerseyman at first fought shy, but, getting pricked, showed some grit. It was all of no use, as the Westchester champion proved the victor by laying out his opponent dead. Time 12min.

Sixth.—New Jersey was represented by a black and Westchester by a whitered; weights, 4lb 5oz. Both were duffers, and the New Jersey bird a run-away, which lost him the fight. Time, 28min.

Seventh.—A blackred for Westchester and a white for Jersey, each 4lb 4oz. It was a splendid fight, the Jersey bird surprising his own party by his fierce, rapid and effective fighting. He sent the Westchester blackred twice across the pit, blinding him in both eyes, and at last laid him out dead. Time, 22min.

Eighth.—Westchester pitted a blackred against a Jersey spangleback; weights 4lb 4oz. Even betting and quick fighting. At the second fly the Jersey bird killed his rival. Time 2min.

Ninth.—Jersey showed a pyle against a Westchester darkred; in weight 3lb 14oz. Quick fighting, both game as pebbles. The pyle eventually won in 17min.

Tenth.—Two blackreds, 3lb 12oz. each. The Westchester champion outfought his antagonist from the start, and won in 5min.

Eleventh.—Each side had now won five battles, and the betting was heavy and at evens. Westchester sent in a pyle opposed to a New Jersey spangle, each scaling 3lb. 10oz. A chance shot killed the spangle in 3min.

Twelfth.—Each side produced a blackred, scaling 3lb 8oz., and betting was very brisk. It was exciting while it lasted, 11min., but at last the Jersey bird received a cut in the head, and the subsequent proceedings interest him no more. This victory gave the main and money to the Westchester division, who scored 7 out of 12 battles.

A MAIN OF COCKS was lately fought near Ridgway, Canada, between birds representing the Hydraulics of Buffalo, N. Y., and Cold Spring. There were five battles, and the Hydraulics won by taking the second, third and fifth and the main. The winning birds were bred by Richard Forrestall, mostly from pure Tammany hens.

THE TRIGGER.

MATCH BETWEEN SIX CRACK SHOTS.—The great match for $250 a side, between Messrs. Bogardus, Carson and Johnson on the one side, and Messrs. Kleintz, J. S. Lovatt and Charles Lovatt on the other, came off at Philadelphia on Tuesday, Jan. 18, on the Baseball Club Grounds. The conditions were to shoot at 15 birds each, 21 yards rise and 80 yards boundary, Rhode Island Club rules. The shooting was worthy of the previous renown of the contestants, and the match resulted in a tie and draw, each side killing 37 birds. The honors belong to Charles Lovatt, who killed 14 out of 15; Bogardus and Miles Johnson 13 each out of the same number. The attendance was large and speculation heavy. We give the score:

A. H. Bogardus	10111 11101 11111—13
W. Carson	10101 11010 11111—11
Miles Johnson	11010 11111 11111—13
Frank Kleintz	11011 10111 10011—11
J. S. Lovatt	11111 11101 01011—12
Charles Lovatt	11101 11111 11111—14

A PIGEON-SHOOT for $400 took place at St. Catharines, Ont., Jan. 11, fifty experts and non-experts firing at fifteen singles each. The amount offered for competition was divided into ten prizes, and their possession was decided as follows: first, $100, J. C. Smith; second, $70, N. Middleditch; third and fourth, $110, Messrs. Boulton and Parnoll divided; fifth, sixth and seventh, $90, Messrs. Rogers, Fisher, and Kimber divided; eighth, $15, W. Mummery; ninth, $10, H. M. Miller; tenth, $5, George Griffith. The leading score was 15, and the next best 13.

THE NATIONAL RIFLE ASSOCIATION of Great Britain held a meeting Jan. 21, at which it was resolved that the Association should accept the invitation of the National Association at New York to organize a team to represent the United Kingdom in a match for the championship of the world, provided that no other independent team sent from England, Scotland, or Ireland be included in the match.

INTERNATIONAL PIGEON-SHOOTING TOURNAMENT AT PHILADELPHIA.—Arrangements for the holding of a centennial international tournament among the professional wing-shots of the United States, Great Britain, and the British provinces, at Philadelphia, next July, are in progress. The management of the project has been placed in well-qualified, practical hands, and bids fair to prove successful. Suffolk Park, distant about six miles from Philadelphia, has been selected as the scene of contest, and the tournament will extend over three and perhaps four days. The following is the programme proposed: On the first day the International Allcomer's Match, for the championship of the world, will be shot; the conditions of which are, to shoot at fifty birds each, according to English rules, for a gold medal and a purse of $1,000, divided into first, second, third, and fourth prizes. On the second day the International Allcomers Match, at 100 birds each, Rhode Island rules, for a gold medal and a purse of $1,000, divided, like the previous one, into four parts. On the third day, the International match each contestant to shoot at 50 double birds, open only to Canadian and American wing-shots, under the rules of the Forester Club of Buffalo, the prizes being a gold medal and a purse of $500. This will be followed by an All America Sentlemen's Sweepstakes of $50 each, with $500 added, to be divided into first, second, third, and fourth moneys; each contestant to shoot at 50 birds, and the rules of the Long Island Gun Club to govern.

THE RIFLEMEN whose occupation consists in wielding the pen and pencil for the enlightenment of the readers of the weekly journals of the metropolis have challenged their brethren of the daily press to shoot a match, eight on a side. A meeting to arrange preliminaries is to be held at the rooms of the New York Press Club, at three o'clock P. M., Wednesday, Jan. 26.

PEDESTRIANISM.

CHALLENGE TO ALLISON.—Last week Bart Tinnucher and John Allison agreed to meet at THE CLIPPER office at 10 o'clock A. M., for the purpose of making arrangements for a running match between the latter and an Unknown. Tinnucher was on hand in due time, but Allison failed to show up. After waiting till long after the hour fixed upon, Bart took his departure, but before going left a deposit of $100 in support of a challenge, on behalf of an Unknown, to run Allison 125 or 150 yards, within one hundred miles of New York City, a month from signing articles, for as much money as Allison chooses to make the match. This challenge to remain open for two weeks, and the challenged party is requested to cover the deposit as soon as possible, and appoint a day and hour to meet at this office to sign articles and post more money. Walk along, John.

WALKING FIFTY MILES.—James E. McIntosh, of whom we never before heard, claimed to have walked fifty miles in 9 hours 53 minutes and 40 seconds, in Wilgas Hall, Ithaca, N. Y., January 19, and in support of his claim sends to us affidavits made by H. M. Hibbard and Charles W. Raymond, civil engineers, who say they measured the track and found it to be 240 feet in length, 22 laps to the mile; H. M. Hibbard and J. A. Cassier, time-keepers, and L. H. Bennet and John E. Clapp, referees, who vouch for the correctness of the time and the fairness with which the walking was done. Whether it was a match for stakes or merely a gate-money affair, we are not advised.

JACK GOULDING and John De Witt continue to march along in their mile-every-hour exhibition at Giebel's Garden, Lorimer and Scholes streets, Williamsburg, L. I., and so far the speculation has proved profitable to the proprietor of this concern.

THERE ARE LETTERS in this office for Jas. Adams, E. P. Weston and "Dannie" Marshall.

AMUSEMENTS.

GLOBE THEATRE,
728 AND 730 BROADWAY.
R. W. BUTLER..........Manager
THE STANDARD VARIETY THEATRE OF NEW YORK.
BRILLIANT ATTRACTION THIS WEEK.
MR. GEO. S. KNIGHT, the great Dutch comedian, will appear in his original sketch, entitled
AROUND THE BLOCK IN FORTY MINUTES,
cast with the full strength of the company.
MESSRS. SCANLON AND CRONIN in their new Irish sketch, entitled LIFE IN A BOARDING HOUSE.
MR. HARRY MONTAGUE, the artistic comique, in his songs, sketches, nice hits and naughty novelties.
McKEE AND ROGERS, the American eccentrics, in their original act, "Minstrelsy Exposed and Scenes in Fairy Land." Mr. Charles Young, the master ventriloquist of the world. Messrs. Horan and Lord, Chas. Benedict, P. Murphy, Mark Hughes, Eugene Blitz, Miss Henriette Mollenhauer, Miss Julia Wilson.
Together with Regular Company Every Evening. 44-1t*

COLUMBIA OPERA-HOUSE.
Corner of West Twelfth street and Greenwich avenue.
THE AMERICAN ALHAMBRA.
Houses Crowded.
Come early if you want a seat.
FIFTY STARS
perform in
TWENTY ACTS EVERY NIGHT.
EIGHT NEW STARS THIS WEEK. SEE BILLS.
TUESDAY EVENING, FEB. 25, 1876,
will be our
GRAND COLUMBIA FANCY DRESS BALL.
It will be the feature of the season, as the ladies of the theatrical profession are all invited, and arrangements are made accordingly. The ball will not commence till a quarter past eleven, thus giving the profession the opportunity of participating in the Grand March d'Entree. Our Saturday matinee for ladies and children a specialty, at 1 P. M.
Wanted—Specialty ladies and Ballet ladies. Salaries sure. [44-1t] WOOLCOTT & CO.

GRAND MEMORIAL
BENEFIT
of
MRS. PAUL FALK,
widow of the late respected Paul Falk, under the auspices of
TONY PASTOR,
at
VOLKS GARDEN,
199 BOWERY, 201
ON WEDNESDAY EVENING, FEB. 2.
The services of the members of the profession are respectfully solicited for the above occasion. All those sympathizing with the widow and orphans of the deceased, and who will volunteer their services for the benefit, please communicate at once with the undersigned, and due notice will be given of the rehearsal.
HARRY MINER, Business Manager,
Volks Garden, 199 and 201 Bowery.
SPECIALTY ARTISTS WANTED. 44-1t*

JERSEY CITY OPERA-HOUSE.
Monday, Jan. 24, and every evening,
THE YOUNG AMERICAN ARTIST,
IMOGENE,
will appear in her original plays,
BROKEN CHAINS AND SUNLIGHT. 44-1t*

BOWERY THEATRE.
J. W. HEATH..........Manager
MONDAY, JAN. 24,
Engagement of the Celebrated Artists,
Mrs. G. C. HOWARD
In her original and world-renowned character of
TOPSY in
UNCLE TOM'S CABIN.
Mr. G. C. HOWARD in his original character of
ST. CLAIR. THE
ORIGINAL COLORED GEORGIA JUBILEE SINGERS
are also engaged to appear in it, and
WARREN GRIFFIN, the great Banjoist. 44-1t

FIFTH-AVENUE THEATRE.
EVERY NIGHT AT 7.45.
PIQUE.
A PLAY OF TO-DAY.
PIQUE
MATINEE SATURDAY, AT 1.30.
THE PREDOMINANT SENSATION.
Box sheet open for one month ahead. 44-1t

HOOLEY'S THEATRE
BROOKLYN.
R. M. HOOLEY..........Manager
The new Temple of amusement is open for the FALL and WINTER SEASON with
HOOLEY'S MINSTRELS,
The largest and best selected Combination in America.
NOTICE.—First-class SPECIALTY ARTISTS wanted at all times. W. H. SMITH Business Manager. 35-13t

A CORNET
AND DOUBLE-BASS PLAYER
is open to an engagement with a reliable company.
44-1t* Address JOHN G. EGAN, Greenfield, Mass.

E. P. HALE, LEADER OF ORCHESTRA, DISENGAGED AFTER JAN. 22. Address 153 Randolph street, Chicago, Ill. 44-2t*

HOWARD CHADWICK,
ADVANCE AGENT,
will engage at once with any responsible concert or combination. Strictly temperate, and attentive to business. Well acquainted with California and Pacific coast routes. No thirty-day troupes need write. Address
44-1t* HOWARD C. CHADWICK, Chicago, Ill.

GEORGE BARR,
B-FLAT CORNET PLAYER,
now with
KELLY & LEON'S MINSTRELS,
will be at liberty to accept an engagement after the 26th inst. Perfectly sober, competent and reliable.
44-1t* Address care of CLIPPER.

METROPOLITAN VARIETY
THEATRE, NEWARK, N. J.
Proprietor..........FRED WALDMANN
Open all the year round. First-class talent wanted at all times. Stage-manager, JONAS HELLAWELL. 44-13t

EIGHTH ANNUAL TOUR.
LANNIER'S
DRAMATIC COMPANY.
W. M. LANNIER..........Manager
for the past seven years have been traveling through the Coal Regions in Pa. I have at last established a circuit of over thirty towns, and am prepared to play stars and first-class attractions from twelve to eighteen nights.
ROBERT McWADE commences a three weeks' engagement Feb. 1. After that time open to Aug. 10.
Permanent address Care W. D. WHITE, Esq.,
44-1t* Agent Music Hall, Wilkesbarre, Pa.

HENRY DUNHAM,
THE GREATEST CURIOSITY IN THE WORLD,
would like to show at the "Centennial" with any good, reliable showman. You can see what he is at 169 3d av., Chicago, Ill. 44-1t

NOTICE TO CIRCUS PROPRIETORS and others.—A good baritone (to play same in orchestra) is at liberty. Temperate and reliable. WM. LITTLE, Musician, Attleboro, Mass. 44-1t*

BATCHELLER & DORIS,
having made arrangements to run all privileges connected with
JOHN O'BRIEN'S SIX SHOWS CONSOLIDATED
for season of 1876 (this show travels West and shows for 25c., and it will be the
BIGGEST SHOW ON THE ROAD),
would like to hear from ADMIRAL DOT.
Address BATCHELLER & DORIS,
44-1t* 1,207 Chestnut street, Philadelphia, Pa.

FURNISHED ROOMS,
68 AND 69 SOUTH WASHINGTON SQUARE,
at moderate prices for profession. 44-1t*

TO MY FRIENDS
AND THE PUBLIC IN GENERAL.
DIVORCED,
Jan. 6, 1876, in the Probate Court, ANNIE CORNFORTH (alias Annie Rielly), late of ERIN AND THE BRENNANS, and HARRY CORNFORTH (alias Harry Rielly of the same). ANNIE RIELLY.
Rochester papers please copy. 44-1t*

WANTED,
A PARTNER,
either lady or gent, with experience, for double-trapeze.
Address, with Photo., MISS BERTIE,
P. O., Boston, Mass.
N. B.—Only those with means to help themselves need answer. 44-2t*

THE MERRY LEM QUILLIN,
comic clown and vocalist and King of the Arena, can be engaged for the coming season. Address Syracuse, O. [1t

LADNER'S MILITARY HALL,
528-532 North Third street, Philadelphia, Pa.
J. BOISSET..........Manager
ERWIN THOMAS..........Business and Stage-manager
First-class VARIETY TALENT and LADIES WITH SPECIALTIES can get opening dates at once.
Address as above. 44-1t

HIRAM HYMES,
FIRST-CLASS
SNARE DRUMMER,
can be engaged for tenting season with
CIRCUS COMPANY.
Address HIRAM HYMES,
44-1t* Globe Theatre, New Orleans, La.

A FIRST OLD MAN OR
HEAVIES, AND A WALKING LADY
HAVING HANDSOME WARDROBE,
want an engagement for the West India Islands, Central or South America or Australia. Good dressers on and off the stage and temperate people. Address
44-1t* W. L. FORD, Box 3,676 P. O.,
New York City.

PROF. FELIX McDONALD,
champion lion performer, and
MADAME ALENE,
female lion queen, would like to hear from responsible managers for the tenting season of 1876.
FELIX McDONALD,
44-1t* 817 North 13th street, Philadelphia, Pa.

PARTNER WANTED
to take an interest in the management of a
FEMALE MINSTREL COMPANY,
taking the road in March, traveling by their own teams. Capital required not large. Will take almost new country, with prospects of big business. A good opening for a good man. Would like to hear from parties in the East. Address
44-1t* JACK DRUMMOND, care of CLIPPER office.

1836. DAN RICE'S 1876.
NEW SHOW AND
CENTENNIAL EXPOSITION
ON ITS GREAT SOUTHERN TOUR.
BUSINESS ENTIRELY SATISFACTORY.
ONLY STEAMBOAT SHOW IN THE SOUTH THIS WINTER.
No opposition of any kind or nature since leaving Cincinnati last October.
Salaries paid promptly each week.
Have enlarged canvas three times since leaving Cincinnati, and standing-room at a premium.
Running on schedule time and printed route. Will visit all river towns south of St. Louis during the season. No changing of route or programme, and still it is
NOT A CIRCUS.
We want 2 good Agents and 6 A No. 1 Billposters. Gold watches and diamond pins furnished, but must be strictly temperate. Salary no object for the right kind of men. Address Red-river Landing, La. 44-1t

FOR SALE—A SET OF 10 PUNCH-and-Judy figures, handsomely dressed, with all accessories. Instruction and dialogue. Price $10. Also a set of eight figures same as above. Price $8. M. P. LYONS,
44-1t* 346 East 81st st., New York.

WILL KIT CARSON JR., WHO was at Corning, N. Y., December 11, 1875, correspond with the newspaper with which he has some unfinished business, as the proprietors have an opportunity to settle it satisfactorily with other parties, but wish to hear from him. 44-1t

WANTED, A PURCHASER OR partner for the best collection (best arranged and most interesting in the country) of mounted birds, animals, freaks of nature, wax-figures, etc. It can be bought for one-third its value. Apply to Chadwick's Museum, Wilmington, Del. 44-3t

TO CIRCUS MANAGERS.—
ST. CLAIR AND CHAPMAN, ACROBATIC SONG-AND-DANCE ARTISTS, ESSENCE DANCERS AND END-MEN, would like an engagement with a good circus concert. Parties wishing our services will please address ST. CLAIR AND CHAPMAN, care of CLIPPER. 33-1t*

THE FAVORITE ARTISTS
OF AMERICA.
WINNETTS, THE WINNETTS. THE WINNETTS.
"Hit of the season." "Talk of the town."
Brooklyn. Park Theatre. Park. Brooklyn. Success. Greatest on record. Success. First open date March 20. Address 295 Ainslie street, Brooklyn, E. D. 44-1t*

I WANT A YOUNG
and
HANDSOME LADY
as an assistant in my performance. A steady engagement for one year or longer. Must be a good dresser.
WRITE AT ONCE,
stating salary, which must be low, as it will be paid in advance every week. If possible, send photograph.
Address PROF. S. S. BALDWIN,
44-1t* Spiritual Exposer, Carthage, Mo.

TO CIRCUS MANAGERS.
Write and let me know what are your
LOWEST TERMS
FOR A SIDESHOW PRIVILEGE
this season.
Address SIDESHOW,
44-1t* care of CLIPPER Office.

A GENTLEMAN, WHO CAN PLAY ON PICCOLO OR FLUTE, would like a situation to play in a band with a minstrel troupe or circus. Please address to P. O. Box 48, Greenville, Ct. 44-1t*

CIRCUS LIGHTS.
KIDDS'
PATENT LIGHTS.
PRICES REDUCED,
are the
CHEAPEST, BEST AND MOST DURABLE.
SOLE AGENTS,
TAYLOR & BASSEMIR,
44-26t* 97 Cliff street, N. Y.

MISS LILLIE ELDRIDGE,
LEGITIMATE YOUNG STAR.
Also, a full repertoire of first-class plays, including two fine society plays written expressly for her by J. OWEN MOONE, ESQ., entitled
TEMPTED and STRIFE,
and a powerful domestic drama by MR. PHILIP STONER called ROBIN GRAY'S WIFE.
For open dates address 142 East 13th street, New York City. 44-1t*

ONLY 15 CTS. A WEEK.
A first-class entertainment can be engaged to travel for ONLY 15 CENTS A WEEK (make no mistake). Full company can be seen, and are now performing in N. Y. Will give full show. A rare chance. Let none but solid persons address; speak quick. C. W. BREWSTER, Agent, 367 Fourth avenue, N. Y. 44-1t*

COOK'S CIRCUS
WANTS TO HEAR FROM ALL KINDS OF NOVELTIES AND SENSATIONAL PERFORMERS
WISHING ENGAGEMENTS FOR THE SEASON OF 1876.
Has anyone got a new and wonderful sensation for concert? Address all communications to WILL H. STOWE,
44-1t* Proprietor, Vicksburg, Miss.

PERFORMING DOGS.
In order to decide the matter who has got
THE BEST PERFORMING DOGS IN THE COUNTRY,
I will bet five hundred or one thousand dollars against half that amount that I have got the finest and best troupe of Educated Dogs in the United States. As I mean business, should anyone wish to accept of my offer, by telegraphing the same to me I will immediately deposit in the hands of Mr. Frank Queen a sufficient amount of money to pay all expenses of said party to and from my company. All communications can be addressed to Vicksburg, Miss. WILL H. STOWE,
44-1t* Proprietor Cook's Great English Circus.

GREAT HIT OF THE UN-RIVALED FIRE KING,
PROF. MITCHELL,
at the Grand Central Theatre, Philadelphia.
First open date March 6. Can be engaged by responsible managers of first-class variety theatres. Route ahead: Third avenue, New York, Jan. 24, 2 weeks; Metropolitan Theatre, Newark, Feb. 7, 2 weeks; New Park Theatre, Brooklyn, Feb. 21, 1 week. Address PROF. W. MITCHELL, care of the CLIPPER Office. 44-1t*

MAX HORTER, PIANIST, late of Gen-eral Tom Thumb Troupe, can be engaged. Well up in variety business. Address in care of Grabenheim's Hotel, 108 Market street, Newark, N. J. 44-1t*

J. W. BERKLEY
WRITE IMMEDIATELY.
DAN SHELBY,
ADELPHI THEATRE,
44-1t Buffalo, N. Y.

NEAL SMITH AND HIS BIG drawing card of PERFORMING DOGS just closed with great success at Volk's Garden Theatre. Now performing at Waldmann's Metropolitan, Newark. To follow, Fox's American Theatre, Philadelphia, and others. N. B. Would like to make arrangements for the tenting season. Address PROF. NEAL SMITH, 143 3d ave., New York. 44-1t*

GEO. H. RING,
please send my things at once to
FRED. R. WILLIAMS, COLUMBUS, MISS.
44-1t* Agent Wallack Comic Operetta Company.

BILLY HALL,
THE GREAT TRICK CLOG-DANCER.
44-1t* Address care of CLIPPER.

FRANK BILLITER,
SOLO HARPIST, ALTO HORN AND SWISS BELLPLAYER
(plays any part of bells), would like an engagement with some first-class bellringing party. Address Stevens Point, Wisconsin. 44-1t*

ANNIE HINDLE,
please send your address immediately to
FOX'S THEATRE,
Philadelphia. 44-1t

TO BAND-LEADERS
AND MANAGERS.
Would like a situation to play baritone and trombone with a traveling company. Address MUSICIAN,
44-1t* P. O. Box 75, Greenfield, Mass.

$500. ADVANCE AGENT
WANTED
IMMEDIATELY,
to unite with a first-class entertainment, new in successful operation in this State. Rare chance for a first-class, experienced agent. Best of references given and required. Address PROFESSOR,
44-1t* Rochester Express Office.

FOR RENT.
One elephant and eight cages of well-assorted animals, including Herr Paul Schroff's Performing Den of Lions, the best in the United States. Cages all finely painted, and animals fat.
Also for sale, a complete circus outfit, pack-horses, ponies and trick mules, canvas, seats, wardrobe, and a full set of baggage wagons, advertising and ticket wagons, all in fine condition, ready for the road.
This circus property can be bought cheap for cash or good paper.
A fine pair of young lions, 12 months old, for sale cheap.
J. M. FRENCH,
Reference, H. L. STEBBINS, Detroit, Mich.
58 Ann street, N. Y. 44-1t

AMBIGU, PARIS. GRAND OPERA.
L. DUFLOCQ, principal artist at Daly's 5th-ave., 4 seasons; GRAND OPERA-HOUSE, PATRIE, 12 Temptations, King Carrot, 2 seasons; Academy of Music, New York, etc. Duflocq's Holy Land; McEvoy's Original Hibernicon; Larue's Panopticon of the War, etc. Panoramic, Scenic and Decorative Painting. Address 303 W. 17th street, New York City. 44-13t*

BRANT'S HALL, HARRIS-BURG, PA., FOR RENT
to traveling companies and variety business. Address
39-3t* JNO. H. BRANT, Proprietor.

P. W. SHRADER,
AGENT. Having closed my engagement with the Southern show, I am at liberty to accept an engagement with a first-class hall show. Snap parties need not address me. Address Nashville, Tenn. 44-1t*

PARTICULAR NOTICE.
J. NICK GOODALL JR. of Washington, D. C., the unequaled solo-violinist of America, and N. E. States, trick imitator, pianist, guitarist, etc., is open for big engagements for 1876, with or without E. A. Tilton, piano accompanyist. Address Prof. J. N. GOODALL JR., National Hotel, Portsmouth, N. H., or care of CLIPPER office. Mr. Newell, sole manager. P. S.—Would like to go South this Winter. Don't play brass. 44-1t*

SONGS, LECTURES,
DRAMAS, SKETCHES, ETC.,
WRITTEN TO ORDER.
44-1t* WM. R. WATTS, 229 Bowery, New York.

MAGICAL MANUFACTORY.—A variety of very elegant Illusions, Punch and Judy Figures and Ventriloquial Heads always on hand; Enlarged Wizard's Wonderful Cabinet, chock-full of wonders; six tricks and instructions for sixteen others, with Magician's Opening and Concluding Speeches. Free by mail for 30c. Davenport Rope Trick, 7c. Inclose stamp for price-lists, or 10c. for new illustrated 48-page catalogue. Address W. J. JUDD, 131 Henry street, N. Y. [44-12t*

TO SPECULATORS.—DR. S. M. LAN-DIS, 13 N. Eleventh street, Philadelphia, wants a temperate, responsible gentleman, who has a few thousand dollars to use, to manage him in his anticipated Shakespearian and sensational starring tour throughout the world. His success in Hamlet and in his own plays has been established without cavil; and he and THE COUNT JOANNES are going to play for the championship in Hamlet shortly. He is not poor, but wants nothing to do with financial matters. He is studying Shakespearian characters. Address him as above, without delay. 44-1t*

WANTED, A PARTNER, WITH $300 to act as Money-Taker for an entertainment a la Maccabe. Address AZIZA, Mimic, etc., care of CLIPPER. 44-1t*

NEW SONGS,
"Tommy, Make Room for Your Uncle," "Hildebrandt Montrose," "Pull Down the Blind," "Day We Celebrate," "Danny Takes After His Father," etc. "Perfection."
HARDING, 229 Bowery, opposite Prince st.
Send stamp for catalogue. 44-1t*

CHATEAU MABILLE VARIE-TIES, THIRTY-FOURTH ST. and THIRD AVE., N. Y.
Wanted, first-class sensational artists of the variety, dramatic and acrobatic professions.
Ballet-master would like to hear from GUS PETERS.
Solo-dancers and 20 prepossessing young ladies for the ballet.
Also a first-class leader for the orchestra. Apply or address COLONEL WARREN,
214 E. 34th street, city.
P. S.—The above is a new temple of amusement, and will be ready to open early in February. 44-1t*

P. T. BARNUM'S
TRAVELING WORLD'S FAIR, 1876.
RARE TALENT AND NOVEL ATTRACTIONS.
Curiosities and Performances for every Department of this culminating result of forty years' experience.
MUSEUM, MANAGERIE, CIRCUS, HIPPODROME AND WORLD'S FAIR.
Apply to SMITH, NATHANS & CO.,
Assistant Managers, Revere House,
Broadway, N. Y. 44-2t*

GLOBE THEATRE,
PINE STREET, LOCKPORT, N. Y.
P. GARVEY AND D. C. LUNDY..........LESSEES
FIRST-CLASS VARIETY
TALENT CAN ALWAYS
FIND OPEN DATES.
44-1t Address GARVEY & LUNDY, Lockport, N. Y.

WANTED.—PIANO-PLAYER.
Must be able to play and sing all the popular songs of the day. Good salary and steady employment.
Address J. J. GREENBRIER,
44-1t* Elysian Fields, Cleveland, O.

DRAMATIC AND MUSICAL
INSTRUCTIONS.
SIGNOR VALLO, 439 North Eleventh street, Philadelphia, Pa., is prepared to give instruction to all branches of the dramatic and musical profession. 44-2t

NOTICE TO EQUESTRIAN
MANAGERS.
MR. JAMES E. COOKE AND MADAME CARLOTTA DE BERG are at liberty to engage with Circus Managers for the season of 1876, with her own horse and riding dog. All letters address to JAMES E. COOKE,
Cooke's Farm, Newtown, L. I.

MR. DOMINICK MURRAY
finds it necessary to notify managers and actors that he is sole owner in America of the following plays, together with their respective titles and all advertising mediums pertaining thereto, said plays having been translated and adapted entirely by Mr. Murray:
"PERIL, OR THE SURF,"
"FOOL OF LOVE, OR THE ORGAN-MAN,"
"QUIN THE ACTOR,"
"ROPED IN,"
"GAMBLER'S CRIME,"
AND
"ESCAPED FROM SING-SING."
Owing to Mr. Murray's late agent having assisted in localising the two latter dramas, his name appeared upon the bills as part-author, but he is not and never has been part-owner thereof. And any manager or actor producing either of said pieces, unless by arrangement with Mr. Murray,
WILL BE LIABLE TO ACTION. 44-1t*

WM. NAYLOR,
EQUESTRIAN SCENE RIDER
and Bareback Hurdle-rider, is now open for the tenting season. Managers can address WM. NAYLOR,
44-1t* 335 West Thirty-fourth street, N. Y.

E. S. BERGAN
(Leader of Orchestra with F. J. Wildman's New York Comedy Theatre),
I received your letter too late. Write or telegraph to CH. A. DENNSTAEDT, 153 2d street, New York.
44-1t* A. D. CLARIONET.

A NEW TEAM.
GOOD NEWS FOR MANAGERS.
A GREAT FEATURE—POSITIVE SUCCESS.
KELLY AND RYAN,
The Leading Spirits of Irish Comedy.
CARD.
Messrs. Kelly and Ryan beg respectfully to inform their friends and managers at large that they have joined hands, and will henceforth be known, travel and perform together under the name of "Kelly and Ryan," always endeavoring to give the very best of satisfaction, being the two best Irish Dancers in America, artists of experience, hard workers, and continually producing new Sketches, Songs, Dances, etc., as can readily be observed at a glance at a portion of their extensive repertoire, submitted below. Mr. John T. Kelly, who has long been favorably known as "Barney the Guide," while with "Brennan's Mirror of Ireland," never had a superior. Mr. Thomas J. Ryan has been the partner of the late Dan Diamond, well known as Diamond and Ryan, the "Connemarra Cuckoos."
BEHOLD.
A LIST OF NEW ACTS
written and only performed by Messrs Kelly and Ryan:
THE TWO SCRUBBING WOMEN,
THE JOLLY BARBERS,
THE MERRY TINKERS,
MR. AND MRS. McGEE'S HOTEL,
THE DUBLIN POLICEMAN,
THE HOD CARRIERS,
PAT AND JUDY. JUST LANDED.
AND TWO NEW SKETCHES
written and only performed by Messrs. Kelly and Ryan:
DESAUGHON,
Or Irish Everyday Life,
AND
MR. AND MRS. MALONE,
a new Musical Sketch, written and performed only by Messrs. Kelly and Ryan, introducing numerous character changes, the very latest duets, songs and dances of every description.
Managers wishing to secure the above artists for the present and coming season will please send open dates as soon as convenient, in order to arrange a continuous route for the coming year.
All communications, to insure prompt attention, must be addressed to N. D. ROBERTS, Manager,
44-1t Lock Box 309, Cincinnati, Ohio.

COLISEUM,
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TO THE PUBLIC.
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OBTAINING MONEY UNDER FALSE PRETENSES.
To all respectable showmen I cheerfully extend the hand of friendship and courtesy. They are interested in punishing impostors, who disgrace an honorable calling.
The public's obedient servant,
P. T. BARNUM.
P. S.—All business letters must be addressed to my assistant managers, SMITH, NATHANS & CO., Revere House, Broadway, N. Y.
January 21, 1876. [44-1t*] P. T. B.

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SUGGESTED BY THE PERUSAL OF AN ARTICLE IN THE CLIPPER DESCRIPTIVE OF A BIRTHDAY GATHERING AND PRESENTATION IN HONOR OF MR. HARRY ROBINSON, AND TO WHOM THESE LINES ARE MOST RESPECTFULLY DEDICATED.

Another year of honest, persevering life
Old Time has gathered to his tomb of ages;
And I behold a new one dawn upon me,
With heart most grateful to Almighty God,
And bounding with innate joyousness,
As was its wont in happy days gone by,
To hail my birthday!
O true memory!
How, in the rainbow colors of young hope,
Dost thou recall the bright anticipations
Of ever sanguine and romantic boyhood.
Borne on thy magic pinions, I dwell again
Where all the young impressions of my heart,
Its friendships and associations, first
Were formed. I am once more a careless, happy boy,
Whose spirit roams abroad as light and free
As the bright gossamer wings its fabled course,
Unseen and swiftly, through the ambient air.
I dream, and dream again, that manhood's dawn
Would give bright promise of a happy life,
With fame, contentment, love, that would repay
The yearnings of a young and ardent soul,
Which panted for the favor of mankind,
And the reward for which my brethren sigh.
Ah, sweet reality! the dream has passed,
E'en as the landscape which, in sparkling frost,
Attracts the wondering eye of rosy childhood,
Melts when the sunbeam strikes it.
But not so
My early dreams and bright expectations;
For they have been realized: no buried hopes
On which cold Destiny, with blighting touch,
Can place her relentless hand.
And this is my noon of life, unclouded;
This is the evening of my days with those I love;
And may thine, friends, be as prosperous and serene
As is this joyous dawn of my brightest dream.

SCOTT MARVEL.

VIOLET MILDMAY;

OR,

IN THE SPIDER'S WEB.

A THRILLING ROMANCE OF LOVE, DECEIT AND CRIME.

CHAPTER XXXII.

Cease, every joy, to glimmer on my mind,
But leave—oh, leave the light of Hope behind.—CAMPBELL.

There entered a short, wiry old gentleman, with a pleasant but shrewd face, crowned by smoothly-parted white hair. It was Mr. Thaxton the lawyer. He looked from one to the other with inquiring and acute attention.

Mrs. Mildmay came forward and held out her hand.

"Oh, Mr. Thaxton!" she exclaimed, with agitated earnestness. "I am so glad you came."

"So am I," if I am needed," said Mr. Thaxton, bowing over her hand and glancing at the captain.

"This is Captain Murpoint."

The captain bowed, but, as he was pouring some eau de cologne upon Violet's handkerchief, he could not shake hands.

"Something dreadful has happened," continued Mrs. Mildmay hurriedly; "we did not know that Violet was in the room, and—and—oh, dear, oh, dear!" And the simple, good-hearted lady burst into tears.

Violet rose, calm and terribly quiet.

"Do not cry, aunt," she said. "Mr. Thaxton, I am glad you have come; something terrible has happened." Then she turned to the captain, and, with a gesture almost of command, said: "Will you tell Mr. Thaxton?"

Mr. Thaxton took her hand.

"Wait a while," he said. "You distress yourself, Miss Violet, perhaps without adequate cause. What has happened? Come, come!"

And the old man patted her head soothingly, though nothing of his acuteness abated.

Then he led Violet to a seat, and himself drew a little apart with the captain, who had been all this time, so to speak, measuring his man.

"What has happened?" asked Mr. Thaxton. "Nothing nearly concerning the family, I hope?"

"N—o," said the captain gravely, and then he placed Mr. Thaxton in possession of the facts which were generally known.

A body had been found at the foot of the cliff. The corpse had been identified as the body of the captain's late valet, Jem Starling. Near the body a hat had been found. That hat belonged to Leicester Dodson.

At the name Mr. Thaxton's sharp eyes shot a swift glance at Violet. She saw the glance, but did not flinch. Mr. Thaxton nodded once or twice thoughtfully.

"Where is the body?" he asked.

"Lying at the coastguard station," replied the captain.

"I think," said Mr. Thaxton, "that I should like to walk up there."

"You will take some refreshment first?" said Mrs. Mildmay.

"No, thank you," said the lawyer. "I will wait until I return." And he took up his hat.

The captain and he walked out of the room. Before they had crossed the hall they heard the door open again, and Violet came softly towards them.

"You are going to learn something more?" she said, laying her hand upon the lawyer's arm.

"I hope so, my dear young lady," he replied, gently.

"Mind!" said Violet, "you will tell me everything—everything!" she repeated emphatically. "I will have no excuse, no concealment; I must know everything."

"Certainly," said the lawyer quickly, "you shall know everything."

"It is the best way," he said to the captain, when Violet had glided away again. "I do not really want to see the body; it was only an excuse to get outside."

"I see," said the captain, who had come to the conclusion that Mr. Thaxton was a man to be feared, and who had determined to be extremely cautious. "I see," he said. "It is a very sad thing—very. I went up to the house, the Cedars, to find Mr. Dodson, but he was not to be found."

"Hem!" said the lawyer. "Is he a great friend of the family's?"

"Yes," said the captain, "and he may be greater."

"I understand," said the acute lawyer, "I understand. Well, I hope he is a nice young fellow, and that this ugly cloud may blow over; of course the suspicions are ill-founded."

"Oh, yes—no doubt," said the captain airily. "It is not to be supposed for a moment that he committed the murder ——"

"You have made up your mind that it was murder—not accident or suicide?" interrupted the lawyer quietly.

The captain shrugged his shoulders. He saw that he must be careful.

"To tell you the truth, I used the term unadvisedly, without thinking. You see, it's all so new to me; we only heard of it an hour ago, and the coastguards seem to think there was foul play."

"Is there nothing but the discovery of the hat near the body to direct suspicion against Mr. Dodson?"

"I do not know," said the captain. "I should think not. Of course, it's quite absurd. He is a fine young fellow—generous, warm-hearted, hasty and impulsive ——"

"Oh," said the lawyer, noticing the words which the captain had introduced. "Hasty, was he?"

"Yes, hot-tempered, but generous and forgiving—in fact, the average young man. It is ridiculous to suppose he was capable of committing such a crime."

"Exactly," said the lawyer. And he remained quiet until they had reached the guard-house.

Once more the captain looked down upon the dead body and distorted face with calm, grave complaisance. The lawyer asked a few questions.

"Can I see the hat?" he asked.

"Yes, sir," said the coastguard, approaching the cupboard.

While he was unlocking it, a thin, cadaverous-looking man entered in a quiet, careless sort of fashion, and went up close behind the lawyer.

"There's the hat, sir," said the guard. "It was found close near the corpse, and —— Hallo, who are you?"

This was addressed to the intrusive stranger, who had suddenly pushed closer and stretched out his hand.

"What's that?" he said, pointing to a flower in the cupboard.

"That's a flower," returned the coastguard. "'Praps you didn't hear me ask you who you was?"

"Yes, I did," retorted the stranger mildly. "Where did you find that flower?"

The coastguard stared.

"If you must know," he said with dignity, "that there flower was clenched tight in the dead man's hand!"

"It was, was it?" said the stranger, quietly pushing up to the cupboard and taking up the flower. "A lily," he muttered; "I thought so."

Then, to the astonishment of the coastguard, he quietly shut the cupboard, locked it, and dropped the key in his pocket.

Then he turned, touched his hat to the gentlemen who stood regarding him attentively, and said: "My name's Dockett, gentlemen. Detective Dockett."

The captain made a gesture of assent.

"Please not to mention that I'm here, gentlemen," said the detective. "I'd like to walk round quietly a bit before the yokels gets the scent of it."

"Certainly," said Mr. Thaxton gravely. "Any assistance I can be to you I shall be glad to render. My name is Thaxton, and I am Mrs. Mildmay's solicitor."

The detective touched his hat again.

"Thank you, sir," he said. "I think I'd like a light trap in a quarter of an hour, and a smart chap who could show me the way to Combe Lodge."

"Lord Lackland's?" said the captain.

"The nearest magistrate," said the detective.

The captain glanced at Mr. Thaxton.

At that moment the police-inspector entered hurriedly.

"Well," said the detective, "you can speak out."

"He's gone," said the inspector. "Leastways, I cannot find him or any tidings of him."

The detective brightened up, as if by magic, and a sharp, ferrety expression came upon his face.

"What, already?" he said quietly. "Have you posted a man at the station?"

"I did that last night," said the inspector.

"And telegraphed a description of him?"

"Yes," said the man.

"Then I must have that light trap at once, if you please, gentlemen," said Mr. Dockett.

Hurriedly the party left the station and ran down the path to the village.

"For whom are you looking?" asked Mr. Thaxton of the detective.

"Mr. Leicester Dodson," said the detective shortly. "It was his hat, and he was seen on the cliff road."

"But—but," said the captain, "it is impossible!"

The detective glanced at him and smiled.

"Nothing's impossible in a murder, sir. I think I can get a trap or a horse here quicker than going up to the Park. Here, saddle me a horse, sharp, boy, and I'll give you a shilling."

There was confusion instantly all round the "Blue Lion," at the door of which stood Martha, grim and fierce, as usual. A horse was saddled, and, after giving a few instructions to the inspector, Detective Dockett dashed off. The captain looked at Mr. Thaxton with perplexity and dismay.

"This is preposterous and ridiculous! Mr. Leicester Dodson is the most respected man in the place."

Mr. Thaxton shook his head gravely.

"The course the detective is adopting is inevitable," he said. "We had better go to the Cedars and see his father or mother."

"Come along, then," said the captain, who seemed all excitement and indignation, and the two gentlemen hurried off.

At the gates of the Cedars they found a policeman, and it was some moments before he would permit them to pass. At last they succeeded in overcoming his scruples and made their way to the house.

Mrs. Dodson came to them, pale and agitated; but her scorn at the mere idea of Leicester's committing such a deed helped to keep her up. She answered all their questions as she had done those of the inspector.

"Leicester is not here," she said, "and I cannot tell you where he is. He often goes away suddenly and unexpectedly. He may be in London, but if he is he will come down at once. I have telegraphed for him and his father, who went up with Mr. Lennox. What is all this silly story about a murder, Captain Murpoint?"

The captain did his best, or pretended to do, to reassure and soothe her, and Mr. Thaxton, after a few moments' silence, asked if he could see the valet. Mrs. Dodson dispatched a messenger to find the valet, who soon appeared, looking as bewildered as everyone else. He, however, threw some light upon the matter by informing them of the dispatch of the portmanteau.

"What!" exclaimed Mr. Thaxton. "Why did you not say so before?"

The man hung his head. He was a faithful fellow, and had hoped, by concealing his master's destination, that he should give him all the more time to get out of the way, "if so be as he had committed a mistake."

"Foolish fellow!" said Mr. Thaxton. "It is to your master's interest to return and clear up the matter. We must telegraph to the Isle of Man. If, as I suppose, Mr. Leicester Dodson started last night, he would not reach there until midday. Do not be alarmed, madam; he will assuredly hurry back, post haste, and set the affair straight, so far as he is concerned."

"That I am confident of, sir," said Mrs. Dodson with simple dignity.

The two gentlemen rose and departed, the captain still excited, the lawyer very calm and thoughtful. They telegraphed, through the police, to the Isle of Man, and waited feverishly for an answer. An answer came late that night. The Wave had come in, telegraphed the skipper of the yacht, but Mr. Leicester had not arrived by it. Before nightfall the hue-and-cry was in full voice, and the police were on the alert to arrest Leicester Dodson wherever and whenever he might be found, on a charge of willful murder.

By this time Violet's feelings and conduct had changed in a most remarkable manner. At first, when she suspected Leicester, and there had been no hue-and-cry, she seemed to be overwhelmed, and almost to be convinced of his guilt. But directly all the village and the country shook their heads, and said it was a singular thing that he did not return and prove his innocence, Violet's manner and mood changed. When the detective was armed with his warrant she flashed up with passionate indignation.

"What!" she exclaimed, "is a gentleman to be accused of murder because he happens to make a journey without publishing his intention to the general public! It is an insult to common sense to suppose for one instant that Leicester Dodson could be guilty of such a crime! Wait a little while, only a little while, and he will come back and hurl the foolish suspicions in your faces." This she said, standing upright with flashing eyes, in the drawing-room, in the presence of Lord and Lady Lackland, the captain and Mr. Thaxton.

"Exactly," said the captain eagerly. "It is an insult to common sense—but—but—I wish he would come back."

"So he will," said Violet staunchly. "You think I am more enthusiastic in my defense of Mr. Dodson than I might be," she added, turning to Lady Lackland with rather a heightened glance. "I am so because I think him innocent, and I am anxious to do justice to that belief. When I last saw Mr. Dodson I parted from him in anger; he was unjust to me, but that is no reason why I should be unjust to him. He is innocent, and, what's more," she concluded vehemently, "I do not believe the man was murdered at all."

The party glanced at each other. Alas! they had concealed one part of the evidence against Leicester—the most convincing of all.

"No!" she said. "He was a drunken fellow. I do not wish to speak ill of him, now he is dead, but it seems to me that the defense of the innocent is as great a matter as a too strict respect for the unworthy dead. I have seen him lying intoxicated in the road. You all say the cliff path is narrow and the road dangerous for a sober man at the best of times; how much more dangerous for a drunken man of a dark night?"

The party looked at each other again. Lady Lackland rose to take her departure. Lord Lackland, solemn and stately, and quite unmoved as usual, bent over Violet's hand.

"You are an enthusiastic advocate, my dear young lady," he said, with the sublimest complacency.

His cold-heartedness fired Violet.

"It is not my place to play advocate," she said, "but someone should do it, and I have at least this excuse—I am sure that he would defend me!"

The Lacklands took their departure. Fritz and Ethel were in town. Violet rang the bell.

"Order the carriage," she said, with an air strangely masterful and commanding. "I am going up to Mrs. Dodson."

"I will come with you, if you will allow me," said the captain.

"I would rather go alone, thanks," said Violet.

And she started. As her carriage entered the lodge gates a post-chaise dashed through also and passed her. It was Mr. Dodson and Bertie, the former all pale with fear and anxiety, the latter white with indignation. Mr. Dodson held out his hand in a nervous tremor.

"This is kind of you," he said. "You are a good young lady to come up to his poor mother. Nothing has been heard or discovered?"

"No," said Violet cheerfully. "He has not heard the rumors of these vile suspicions yet. He'll be back directly, sir, never fear."

"Heaven bless you!" cried the old man, clasping her hands and bursting into tears. "You give me consolation and courage. You believe him innocent?"

"As I believe in Heaven?" said Violet devoutly.

"You are a noble woman!" exclaimed Bertie, flushing with delight.

Violet turned to him eagerly and entreatingly.

"Oh, Mr. Lennox, you are his friend. Go after him, search for him and find him—tell him all the cruel things that are being said of him and bring him back to prosecute them."

Bertie bit his lip.

"I would go to the ends of the earth, my dear Miss Mildmay," he said hotly; "but whither am I to go first? He is not in the Isle of Man, for we sent a special messenger, and, indeed, the police have hunted the island from corner to corner. He is not in London—at least, not any of the places of which I know. He has not been to the club, his first house of call when he comes to town; and again, if he were in London he could not fail to hear of this terrible affair, and would, of course, hasten down here to set it straight."

Violet hid her face in her hands for a moment.

"Oh, if one could only have power to cleave space and see the world from corner to corner, if only for a moment! Where can he be? where can he be?"

The old man sighed, and looked at her strangely.

"He talked of Africa; he—he was not happy. I am afraid. Forgive me!" for Violet had burst into tears.

"It was all my fault," she sobbed, "all my fault; but I sent after him; I did, indeed, late as it was—I sent after him!"

"Eh?" said Bertie.

Then, with many tears and hesitations, she told the two of the captain's embassage.

Bertie's face grew graver than ever.

"There is some fearful mystery here, I am afraid," he said.

"What!" breathed Violet. "Oh, what do you suspect?"

"Nothing—at least at present," said Bertie, passing his hand across his brow. "Let us come in."

"Yes," said Violet, "I am going to take Mrs. Dodson over to the Park. I will take no refusal. There is plenty of room for you two also, if you care to come, but I must and will have Mrs. Dodson."

And so the impulsive, generous girl bore everything down before her and carried Mrs. Dodson off. It was the best thing she could have done, for the old lady's strength and courage needed the young girl's faith to sustain them. The day waned. Nothing had been heard of Leicester. The coroner's inquest had been adjourned till the morrow, and some important evidence or clues had been discovered. The whole village, much crowded by people from other outlying places, was out in the open air, talking over the affair. There was a murmur that the gentry at the Park were mixed up in it, and that some of them would be summoned before the coroner on the morrow.

CHAPTER XXXIII.

No hinge nor loop
To hang a doubt on. SHAKESPEARE.

In the morning, amidst great excitement, the news went forth that Miss Violet Mildmay had been summoned to give evidence before the common jury.

Crowds assembled round the park and a mob at the doors of the "Blue Lion," where the inquest was held.

Many of the excited throng revered and loved Violet, and felt indignant that any coroner or anyone else should presume to require her presence, and not a few felt inclined to take the "Blue Lion" by storm and pitch the coroner, jurymen and all out of the window.

Eleven o'clock, which was the hour fixed upon for the inquiry, came, and a buzz of excitement rang through the crowd as the Park carriage was seen descending the steep road.

The two grays dashed a path for themselves through the mob, and pulled up at the inn door.

Then there descended the captain, Mr. Thaxton, and Violet.

Mrs. Mildmay and Mrs. Dodson had wanted to come with her, but Violet would not permit it.

"I am not nervous, and I shall not faint or do anything stupid," said the courageous girl. "I shall speak the truth, and while I do so not twenty times twelve men could daunt me. I am glad they have summoned me."

With all this, however, she paled a little as she leant upon Mr. Thaxton's arm and bowed to the roar of welcome which the great-throated policemen and villagers set up when she came by the path they made for her.

"You are a great favorite," said Mr. Thaxton in her ear. "Do you feel strong and brave?"

"Quite," said Violet, with a sad smile. "I am not nervous."

There was a dead silence as they entered the long room. On the table, in the middle of the next room, lay the body, covered over with a sheet. Violet shuddered slightly as she passed it. They brought her a chair. Mr. Thaxton stood beside her, with one hand upon her chair, to reassure and give her confidence by his near presence. The captain was accommodated with a seat near. The coroner, a grave, irritable and quite callous individual, looked up over his spectacles, and said, in a thin, sharp voice:

"Violet Mildmay."

"Stand up," whispered Mr. Thaxton, assisting her to rise.

Violet stood up.

"Is your name Violet Mildmay," asked the coroner, amidst the most breathless silence.

"It is," said Violet.

"Have you seen the body?"

"May I be permitted to urge," said Mr. Thaxton, in his quiet, self-contained voice, "that, as the question of identity has been settled, viewing the body in this witness's case is not necessary?"

The coroner looked up sharply.

"Who are you, sir?"

"I am the solicitor watching the case for Miss Violet Mildmay," said Mr. Thaxton.

"Oh," said the coroner. "Then, being a lawyer, sir, you should know that a witness cannot be sworn in unless he or she view the body and identify it."

Violet shuddered slightly; then, in a low voice which could be heard to the extreme corner of the room, she said:

"I will see the body."

Mr. Thaxton led her to the table and reverently drew back the cloth. Violet glanced at it with a visible horror, then returned to the chair.

"Do you recognize the body as that of James Starling?" asked the coroner.

"I do," said Violet.

"Be good enough to state what you know of deceased."

"I knew him to be the servant of Captain Howard Murpoint. I have heard ——"

"Stop, please," said the coroner; "hearsay is not evidence. I had better put the questions to you. How did you become acquainted with the deceased?"

"He was the servant of Captain Howard Murpoint."

"Did he reside at your residence?"

"He did."

"When did you see him last?"

Violet mentioned the date.

"Under what circumstances?"

Violet recounted the details of Jem's dismissal.

"Oh," said the coroner, "and is it in your knowledge that the deceased was dismissed at the instigation of Leicester Dodson?"

This was the first time Leicester's name had been mentioned during the examination, and a slight rose-flush tinted her face as she replied:

"He was."

"And that was the last time you saw the deceased at your residence? Have you seen him since?"

"I have, said Violet. "I have seen him in the village, standing at the door of this inn, intoxicated."

The coroner jotted down the notes, then suddenly looked up.

"When did you see Leicester Dodson last?"

Violet, with a sudden pallor, mentioned the date of that never-to-be-forgotten night.

"You have not seen him since?"

"I have not!" she said, with a world of sadness in the tone.

"On what terms did you part with Leicester Dodson on that occasion?"

Mr. Thaxton rose, as if to object, but before he could say a word Violet replied:

"On bad terms."

"On bad terms," replied the coroner. "He left you, on the night on which the deceased met his death, on bad terms. In which direction did he go?"

"Down the side path to the village," replied Violet, as the little scene rose vividly before her.

"Leading to the cliffs?"

"Yes, leading to the cliffs."

"He was very much agitated and angry—in a passion, in fact?"

"He was," said Violet in a low voice.

"You may stand down," said the coroner.

Mr. Thaxton assisted her from the platform, and whispered:

"Come away at once; you are not strong enough to bear it."

"I am, and I will stay," she added with sad determination.

Mr. Thaxton looked anxious and annoyed, but he knew that she had inherited her father's resolute temper, and that all words would be wasted upon her after her mind was made up.

The next witness was one Jim Blake, a fisherman. To him the coroner, who had examined him yesterday, put questions leading up to the fact of the ill terms existing between Leicester and Jem Starling, and after a series of questions the coroner summed up by these:

"You saw Leicester Dodson strike the deceased and fell him to the ground?"

"I did," said Jim.

"You also heard Leicester Dodson utter the threat that he should defend himself against the deceased?"

"I did, wi' my own ears."

"You saw the deceased and Leicester Dodson exchange blows on another occasion?"

"Yes, I did."

"You may stand down," said the coroner glancing at the jury. "Next we will call Captain Howard Murpoint."

There was a stir as the captain, rather pale and very grave-looking, stepped into the box.

"Your name is Howard Murpoint, captain in Her Majesty's service?"

"It is," said the captain in a voice properly pitched and visibly reluctant.

"Have you seen the body, and do you recognize it as that of your late servant, James Starling?"

"I have and I do," replied the captain.

"Be good enough to inform the jury of the circumstances attending his dismissal."

The captain then, in a few short words, told of Jem's discovery by Leicester, of Leicester's complaint, and Jem's consequent discharge.

"There was an ill-feeling between the two?" asked the coroner.

"No, not on Mr. Dodson's part whatever," said the captain.

It was the first answer favorable to the accused, and there was a slight stir of satisfaction.

"Silence!" said the coroner. "Oh, not on Mr. Dodson's part? Have you seen any of the collisions between the deceased and him?"

"Yes," said the captain.

And to the coroner's inquiry he described that unlucky meeting of the wretched Jem and the unfortunate Leicester.

"When did you see the deceased?"

"On the night of his death," said the captain gravely.

"Tell us where," said the coroner, leaning back.

"I saw him leaving the inn, late at night, at closing time, in company with other men."

"What afterwards?" said the coroner.

The captain hesitated.

"Come, speak out!" said the coroner.

"Yes, I saw him afterwards," said the captain.

There was a stir of excitement.

"When and where?"

"A few minutes later," said the captain, "going in the direction of the cliff."

"Alone?"

"Yes, alone."

"Where were you when you saw him?"

"Ascending the hill in the opposite direction to the Park, in fact, last night."

"It was a dark night?"

"Rather; but I saw him as I turned half-way up the hill and looked back."

The coroner made his notes and continued, amidst a silence intense and profound:

"When did you see Leicester Dodson?"

"On the same night," replied the captain, reluctantly, half-turning towards the motionless form of Violet.

Everyone noticed the reluctance and the jesture.

"On the same night, while in the village," said the captain, more reluctantly still.

"Speak up and at once, if you please, Captain Murpoint," said the coroner gravely. "Did you speak with him?"

"I did," said the captain.

"Be good enough to tell the jury the substance of the conversation."

Mr. Thaxton stepped close up to the coroner and said a few words quietly. The coroner wrinkled his brow, and answered aloud and sharply:

"Not evidence! I question that objection, sir. In any emergency of this nature much may be received that could not be accepted in a court of law. It is evidence enough for the jury. Answer, if you please, Captain Murpoint."

"I was the bearer," said the captain reluctantly and in a low voice, "of a message from Miss Mildmay."

"Of what nature?"

"A message of conciliation to Mr. Leicester Dodson, who had parted from that lady on bad terms, produced by a misunderstanding."

"And you took a message of conciliation? How was that message received?"

"Not in the spirit in which it was sent!"

"Can you not remember the exact words?"

"I cannot," said the captain, as if trying to remember.

"At least," said the coroner, "you can tell the jury some portion of the conversation?"

"I remember," said the captain, "that I requested Mr. Dodson to accompany me to the Park."

"And he refused?" said the coroner.

"He did," replied the captain.

"Did you part from him then?"

"I did," said the captain.

"Which way did you go?" asked the coroner.

"Back to the Park," said the captain.

"And Mr. Dodson, which way did he take?"

"Towards the cliff," replied the captain, amidst great though suppressed excitement.

"Silence!" said the coroner. "I must have perfect silence, or the room must be cleared. You saw him go towards the cliff, and that was the last you saw of him?"

"It was," said the captain.

"You may stand down," said the coroner; but before the captain could go back to his seat Mr. Dockett, who had been standing near the coroner, whispered a few words and placed something on the desk.

"Stay!" said the coroner. "Did you, Captain Murpoint, on the occasion when you last saw Leicester Dodson, give him a flower?"

There was a breathless silence, and all eyes were directed towards the captain. He hesitated, glanced at Violet, and in a very low voice said:

"I did."

"Was that flower a lily—a garden lily?"

Again there was a painful pause.

"It was," said the captain.

"When you gave that lily to Leicester Dodson, what did he do with it?"

The captain remained silent for some minutes. The coroner repeated his question in a sterner voice.

"He placed it," said the captain, "in his buttonhole—or," he added hurriedly, as if unwilling to tell all, "he may have thrown it away."

"Come," said the coroner. "You swear that he placed it in his buttonhole. Will you swear that you do not know whether he did so, or threw it away?"

"He placed it in his buttonhole," said the captain.

There was a stir in the court, and someone attempted to leave the room.

"Close that door," said the coroner. "No one must be allowed to leave the room or enter it during the inquiry. He placed it in his buttonhole? Now, Captain Murpoint, will you swear that you do not remember what he said?"

The captain hesitated, and at last faltered out:

"He said, 'Tell her that I accept her flower, but will not have her love.'"

"That will do," said the coroner. "You may stand down. Call Walter Fielding," he said, and a policeman pushed forward.

The usual question was put and he was sworn.

"Walter Fielding, you discovered the body of the deceased. Tell the jury where and in what manner."

"I was walkin' round the foot of the cliff arter mussels, the tide was coming in, and I'd just got round the Bear's Head when I see a summut a-lyin' on the rocks. I thought at first it were a lobster-basket. But when I'd come up nearer I see as how it were a man. He was a-lyin' on his face, and I turned him over and see it were Jem Starling."

"Whom you identify as the body lying in the next room?"

"Yees; it were him."

"Did the body bear any marks of violence?"

"There were a knock or two, and a ugly hole on the chest, as if he'd been stabbed."

Here the jury referred to the doctor's evidence.

"An ugly wound, which you took for a stab? Did you find anything near the body?"

"I did; a hat."

Here the hat was produced and handed to the witness.

"Is that the hat?"

"It be."

The hat was handed to the jury.

"Was there anything peculiar about the body?"

"No—leastways there was a flower clutched in the chap's hand."

Here a murmur of excitement rose that was not to be suppressed for a few moments. And amidst it all Violet was seen to rise, pallid as a ghost, and with wild, affrighted and troubled looks.

"A—flower!" she breathed.

"Was this the flower?" asked the coroner.

"It was," replied the man.

As he spoke the words a cry rose from the terrified girl. Instant confusion reigned. Mr. Thaxton, assisted by the captain, carried her from the room. The coroner proceeded, and, after placing the evidence before the jury, they, without retiring, returned a verdict of willful murder against Leicester Dodson.

TO BE CONTINUED.

MY BROTHER'S GRAVE.

There is one strip of narrow earth
Unto my heart more dear
Than all within a kingdom's girth,
With wealth of golden gear.
Though I should leave my native home,
To Fortune's freak a slave,
I'd not forget that stretch of loam—
It is my brother's grave.

You scarce can tell the earthen length
From any place around.
Nor iron palings lend their strength
To guard the sacred ground.
On it is reared no tomb uncouth,
No cherished flowers wave:
Enough for me the simple truth—
It is my brother's grave.

While mighty ones in every land
Are shrined in Gothic fane,
The lowly graves cannot command
A shelter from the rain;
Yet sunbeams through the painted glass
Will scarcely reach the nave,
But often shine upon the grass
Above my brother's grave.

The idle ones, with careless stamp,
May walk the hallowed sod;
But never from our memory tramp
The young who die in God;
To show upon the Judgment Day
Some flow'rets He must save,
And such a one lies in the clay
That forms my brother's grave.

THE IRISH SAILOR'S YARN.

The Ghost on Board Ship.

I have followed the say, man and boy, any time these thirty years and more; and sure it's but little I have to tell you about that same in the way of short commons, long voyages, mishaps, and shipwrecks that would be interesting to you, seeing that, in all reasonable probabilities, you have all of you had your fair share of the like. However, maybe I can spin you a short yarn about what everyone of you hasn't seen, and that is a ghost on board ship.

"A ghost on board ship!" chorused the sailors, turning eagerly towards the speaker.

"Bedad, ye may say that, and as fine a ghost as ever mortial man sat eyes upon."

You must know, I was always partial to the say, and first tried my hand at a sailor's life wid a cousin of my mother's, who had a small sloop he used for fishing along the coast off the Cove of Cork.

It was on boord the little Shamrock I got my say-legs, and, by the same token, many a sharp rope's-ending into the bargain.

I had plinty to ate, and plinty to drink, and plinty of hard work, too, as there were but three hands on boord—my cousin, one man, and myself, making up the entire crew. I was well enough trated, and had no reason to complain.

The sloop was a fast sailer, and a good say-boat, and I ought to have been continted—but somehow it's myself that wasn't satisfied at all, at all. I never saw the tall masts of the big ships that traded to furrin parts that I didn't long to clamber up their sides, and see if I couldn't get a berth—anything from captain to cabin-boy, I wasn't particular—on boord one of them.

One fine day, when the little sloop was high and dry, my cousin stepped into a sheebeen to get a taste of the mountain-dew, and give me what he called my share, which was a dale more pewter than whisky—for it's mighty little of the latter was left in the measure whin he handed it to me—whin a tall, spare, good-looking sort of a chap enough, with lashings of bright brass buttons on his coat and waistcoat, and a smart goold band round his peaked cap, who happened to be taking his morning's refreshments at the same time, said to my cousin as he emptied his noggin:

"Fill that," says he, "onct more—fill that and drink wid *me*."

"Never say it again," says my cousin. "Fill and drink's the word *this* time with *you*, and the *next* with *me*, honest man!"

"All right!" replied the stranger.

And fill and drink it was more than onct round, you may be on your oath.

"That's a smart youngster!" says he wid the band and buttons, pointing to me.

"The boy's well enough as a boy," says my cousin. "He's strong, handy and willing, and not the sort of lad to kape where there's an empty larder; but if he ates well, he works well; so more power to his elbow, and double rations wid all my heart!"

"That's the lad for my money!" says the stranger.

"Would you like to take a trip with me, youngster?"

"What ship do you belong to, sir?" I asked.

"That," says he, going to the door of the public, and pointing to a splendid three-master, with the stars-and-stripes at the peak.

"And where do you sail to, sir?" says I.

"New York," replied he.

"Where's that, if it's plasin' to you, sir?" says I.

"In Amerikay," says he, "the land of the brave and the home of the free!"

"Amerikay!" broke in my cousin. "My sister's wife's uncle has a son there—a tall young man, badly pock-marked, with a slight cast in his left eye, and hair as red as a fox. Lanty O'Gorman is the name he has upon him. He has been there two years and better. Mayhap you have met him?"

"I dare say I have," said the stranger, laughing heartily.

"Would you take a message to him, sir?" asked my cousin.

"I'd be everlastingly delighted," says he, "but there's a dale of O'Gormans about; and as most of them are pock-marked, squint, and have red heads, I'm afraid I'd be bothered to know him. Do you think that young shaver would remimber him?"

"Faith and troth I would, sir," says I, "by rason of the leathering he gave me onct for making an April fool of him, telling him the chickens the ould hen had hatched from the duck's eggs had tuck to the wather, and if he didn't hurry and get them out of the pond every mother's son of them would be drownded!"

"Wal," said the stranger, "it's an almighty pity you aint there to see him. The man I know of the name of O'Gorman is as rich as mud; and if he took a liking to you, he could make your fortune right off the reel in less than no time."

"I'd give the werrild to go," says I.

"Come, old man," says the Yankee—I found out afterwards he was an Amerikan—"what do you say? Will you let this young shaver take a trip with me? He shall be well cared for under the stars-and-stripes. I'll give him fair pay and good usage. Fact is, I am in want of a smart land, who has got his say-legs, to wait upon myself and a few extra cabin passengers. I like the cut of the boy's jib; so say yes or no—how is it to be? It will be for the lad's good."

"Arrah, good luck to ye, cousin darlint, let me go! It has been the wish of my heart, slapin' and wakin', this many a long day! Let me go, and sorra a rap I'll spind of the lashings of goold Cousin Lanty will give me, but bring every penny home, safe and sound, just as he puts it into my hand!"

"You offer fair and honest," says my cousin. "It's true for you, it would be for the boy's good—far better than his wasting his time dredging and coasting about here; but—what would his mother say?"

"Wal," said the stranger, "I have done a good many pretty considerable difficult things in my time; but as to my being able to tell you what his mother, or any other female woman of the feminine persuasion, would be likely to *say*, my hand won't run to that; so, rather than play the game out, I'll hand in my cards. What I want to know is, what *you* mean to say to it; and you must be smart making up your mind, for the Brother Jonathan will trip her anchor brigh and early in the morning! Yes, sir-ree!"

To cut the matter short, boys, the Yankee skipper gave my cousin enough in advance to find me in the slops I wanted; and I felt as if I could lep over the moon for joy when I saw the ship's articles signed, and myself rated, at fair wages, as cabin-boy for the outward and return trips.

The old people lived some twenty miles inland, so there was no chance of seeing them to bid goodbye; and maybe that was all for the best, as it wasn't till the hurry and bustle of buying my kit was over, and I got fairly on boord, that the thought of my father and mother, little Norah and Patsey, came across my mind; and when it did, the joy I felt at getting the great wish of my heart gratified—sailing in an elegant three-master—with more people on boord her (she was an emigrant ship) than there was in my own native village, and a dozen besides—turned into unfeigned sorrow at parting from them; and, for the life of me, I couldn't close my eyes all night, because of the scalding hot tears that would force their way from under the lids. But boys are boys, and sorrow sits lightly on young hearts; and it's a blessin' it does, for sure we get enough of it when we grow older, and, perhaps, wiser, and better able to bear it.

Faith, it was much as I could do to wonder at everything on boord the beautiful clipper—for a clipper she was, boys, and could knock off her twelve knots an hour as easy as a bird flies.

The skipper was as good a seaman as ever boxed a compass; the crew, barring the skulkers, were well trated. As for the "ould soldiers," the way *they* got hazed and started was—I must use a Yankee word—a caution!

We made the Battery at New York in a few hours over thirty days. I got leave to go on shore with the third mate, a mighty dacint young man; and whin I tould him I wanted him to take me to my cousin, by my mother's sister's side, whose name was O'Gorman, with the small-pox, a squint, and a foxy head, I thought he'd taken a seven-years' lease of a laugh, and would—unless he split his sides—never do anything else but that same for the rest of his born days.

To cut the matter short, he tould me the skipper had sould me as chape as a speckled orange! So I gave up all hopes of finding my cousin and my fortune; saw as much as I could of the beautiful city; bought a trifle or two to take home; and, after another splendid run, was landed safe and sound onct more on the dear ould Cove of Cork.

"Then you saw no ghost in that ship?" says Bostock.

Faith, I did?

"But you have told us nothing about it?" says I.

Wait till a while ago. I tuck my wages and started for the public, where I knew I should find my cousin—and right glad he was to see me; but I couldn't help feeling as if something was wrong, by the way he looked and answered me, whin I asked after the ould people and little Norah and Patsey.

"Take a tumbler of punch, now," says he, "and we'll talk of that afterwards."

"Not at all," says I. "The news, whether good or bad, will go better with the punch; so we'll have them together. How is my darlint mother?"

"Well!" says he.

"And dad?" I inquired.

"Well, too," says he.

"Thank the Lord for that!" says I. "And the little ones?"

"Happy and hearty!" says he.

"Thanks be to Heaven, again!" says I. "But what's the matter wid you, at all, man alive?"

"The matter wid me!" said he. "What would be the matter wid me?" said he.

"Sorra a one of me knows!" replied I. "But you look as if you were at a wake widout whiskey!"

"You didn't hear much about what happened at Ballyshevan, in Amerikay?" says he.

"Faith you're right! Not much more than I did about Faxy O'Gorman, wid his squint and red hair!" said I, laughing to think what a fool the skipper had made of me.

"There's nothing to laugh at *here*!" says he. "There's only two things that have been plentiful this season!"

"Potatoes and oats?" says I.

"No such luck," says he.

"What thin?" I asked.

"*Famine and faver!*" he says pat.

You might have knocked me down with a jack-straw when I heard those words. I raled back, and if it hadn't been for a binch that was close against the wall, which I clutched a hould of, and managed to bring myself up with, I'd have fallen full length on the floor.

"Have a good sup of this!" says he, handing me his tumbler full of punch; "and don't take on so," says he. "You are better off than most of the neighbors! Sure death hasn't knocked at your door, and all you love are living—though they have a hard time of it—to welcome you back."

"You are right," says I as I started up, "and the sooner I get that welcome the better. What am I wasting my time here for, at all, at all, whin I ought to be there?—it's only twenty miles. It's airly yet; I can be home by nightfall. I have promised to return, but I've got three days' lave, so I'm off at onct."

I won't kape you on the road; sure it's longer than ever it seemed; but it came to an end at last. I forgot all my fatigue whin I opened the door and stepped inside the threshhold; it was between daylight and dark—there was no candle burning—but I could see the forms of the four people most dear to me on earth. An involuntary "The Vargin be praised!" broke from my lips.

"My son!—my son!" almost screamed my mother; and if I had been four boys instead of one, there wouldn't have been room enough on me for the kisses they all wanted to give me at the same time.

Whin the first great joy of our meeting was over, I began to ask pardon for quitting ould Ireland widout their lave.

"Don't spake about it, darlint," said my mother; thin, pointing upwards, she added, mighty solemn: "Glory be to Him—it was His will, and it was the best day's work ever you did. Tell him what has happened."

"I will," said my father. "You see, Phil, my son, soon after you sailed for Amerikay the old master died, and the estate came into the hands of his nephew, a wild, harum-scarum sort of a chap, that kapes the hoith of company with the quality and rich people in London and Paris, and the lord knows where else besides; but never sets his foot, nor spinds a skurrick here, where the money that pays for his houses and carriages and race-horses and the wine his foine friends drinks—when his tenants is starving—comes from. Seeing how things were likely to go, the ould agent threw up his place rather than rack the tenants any further; this just suited my gintleman, who sent over a new one, a hard man, wid a heart of stone, and he drove the poor craytures as a wolf would drive a flock of shape: they did their best, till their crops failed, to kape their bits of farms; but then—God help them! they were dead bate—sure, the famine came, and the famine brought on the faver; they couldn't pay; they were evicted by dozens; and the evictions brought on something worse than the famine or faver—something they hungered and thirsted for more than mate and dhrink."

"What was that, father dear?"

"*Revinge!*" says he.

"Revinge! father—revinge!" I muttered.

"Yis," says he; "but hush! spake low, darlin'! *The boys wint out!* Well, after that, it's little the moon or stars were wanted to light up the night while there was a full barn on the estate.

"The country is overrun by the po-lice and the sogers; but it is small good they have done, or are likely to do. Starving men don't care much for stale or lead; but ——"

Here he paused and raised his hand.

"Hush! there's futsteps on the road, and me talking loud enough to be heard a mile off."

As he spoke he rose, went stealthily to the door, opened it, and looked out.

"There's nothing to be afraid of; it's naither the peelers nor the sogers; it's frinds that's coming."

As he wint back to his sate, a fine, handsome young fellow brought in a lovely girl, exclaiming, as he entered: "God save all here!"

"Amen for that same wish," was our answer.

They were ould friends and playmates, the son and daughter of two of the snuggest farmers on the estate; and I well knew before I sailed for Amerikay they were engaged to be married.

"I wasn't wrong," said the young man as he looked hard at me; "it is Phil himself. How's every bit of you? Sure, it's right glad I am to see you here this blessed night."

"And me, too, Phil," said pretty Mary Sheean, as she took the hand young O'Rourke left free, and shook it warmly.

We sat for, maybe, an hour or more, talking over ould times; and it was with a sad heart I listened to the bad news—for bad enough it was!

O'Rourke tould me the rason of his visit was to let me know he and Mary had made up their minds to sail for Amerikay, where they had some frinds doing well, and it was agreed they would go as steerage passengers with me, three days after date, in the clipper ship George Washington.

As they rose to depart, and were bidding us kind good-night, a low whistle outside caused us all to start. O'Rourke drew himself up and compressed his lips as he listened for a repetition of the signal.

Mary turned deathly pale, and clutched her sweetheart's arm convulsively.

The whistle was repeated.

Miles stooped down, kissed the trembling girl's forehead, and, addressing me, hastily said: "Phil, tired as you must be, I know I can trust to you to see Mary safe home."

"Why not do so yourself?" asked I.

"Because I am called, and must obey."

"Are the boys out to-night?" inquired my father.

"They are, and will be till ——"

"When?—where?" demanded my mother.

"No matter," said O'Rourke; "you will know soon enough. Perhaps too soon."

The whistle was heard for the third time. O'Rourke rushed from the cottage, exclaiming: "Heaven guard you all!"

After the lapse of a few minutes, I started with Mary for her father's house. As I left her, looking very sad, at the door, I told her to be sure to see that O'Rourke was not too late to sail wid me.

"Little fear of that," said she; "since his father has been ordered to quit the farm, to make way for a friend of the new agent's, he'll be glad to lave the place forever."

I turned to go home with a sad heart.

It was the end of harvest-time; the weather was very sultry, and the night cloudy and overcast.

I thought, as I hurried home, we should soon have a heavy thunderstorm, and fancied the Summer lightning was more vivid than usual.

Just as I reached my father's door, I was startled by the sudden flashing of a fierce flame in the direction of the mansion of the new heir to the splendid estate he inherited from his uncle.

I doubted for a moment, but then was perfectly sartain the Hall was on fire.

I dashed off at the top of my speed, taking the nearest cut across the fields to the scene of the conflagrashun.

As I was pelting along, I heard the fire-bell sounding from the police-barracks, but I got to the place before the sogers or peelers had a chance of reaching it.

A glance convinced me the ould place was doomed; the flames had burst through the lower windows, and were carried by the lattice-work, that reached high above the portico, to the upper story.

While I was looking at the blazing pile, a horseman galloped at full speed up the avenue. Just as he had almost reached the Hall door, and was reining in his horse to dismount, four or five dark figures appeared to spring suddenly out of the ground, and I heard the report of firearms—two distinct shots I could swear to. At the first, one of the party, who sought to intercept the mounted man, fell; at the second, the rider rolled from his saddle heavily to the ground, and then the other figures disappeared as suddenly as they had at first sprung up.

I was so thunderstruck that, for some few minutes, I could not stir from the spot.

Seeing no sign of the approach of the military or police, curiosity, or some strong feeling, got the better of my prudence, and I hurried forward to the scene of slaughter—for such in my heart I felt it was, in the case of at least one of the fallen men. And there, with the lurid light of the burning building flashing across his death-like face, and the purple blood welling up from a wound in his chest through his cambric shirt-frill, lay, stretched in death, the newly-appointed agent, and, close beside him, O'Rourke, still living, but drawing every breath with such difficulty that I felt certain his last hour had come.

I raised his head and spoke to him. He knew my voice, and, by a superhuman effort, managed to support himself on his elbow as he took a small purse from his breast-pocket; he placed it in my hand, and said:

"Phil, darlin', I know right well you've the brave and thrue heart, though it's only a boy you are. Listen to my last words. Kape my secret for my sake; never let on to man or to mortial you saw me here. Give that purse to Mary—take her to her friends in Amerikay—she'll never hear of this *there*, and may larn in time to forget me. Tell her we shall meet in a better place; and hark! my eyes are growing dark, but I can hear well enough, there are footsteps—they are coming this way; run, for your life; if you are found here, you will die on the gallows, and that would break your poor old father and mother's hearts! Bless you, Phil, alanna! Remember my last words, and, as you hope for mercy, do my bidding."

He drew a deep sigh, fell heavily from my arms, rolled over on his side, and there—with the dead agent's fixed and glassy eyes staring the frightful stare of death straight at him—lay cowld and still. The sound of the footsteps came nearer and nearer. I started at my best speed for home. When I stepped into the house, the children had been put to bed, but the ould people were still talking by the dim light of the nearly-burnt-out turf fire. I wished them good-night, plading fatigue, and reached my small room without their having an opportunity of noticing the state of alarm and agitation I was in.

The next day was an awful one for me. The violent death of the middle-man was in everyone's mouth; but it was some relief to find no mention was made of the finding of the corpse of poor O'Rourke. I concluded the footsteps we had heard were those of some of his associates, and that they had carried off and concealed his body.

I fulfilled O'Rourke's wishes to the best of my power; saw Mary Sheean safe on boord ship, put her in the care of a dacent, middle-aged countrywoman of her own—and as I was assuring her, in O'Rourke's words, that he would soon join her, all I had to say was cut short by the arrival of a parcel of peelers on boord, and the rason of their coming was, the assassination of the agent had been discovered. O'Rourke was missing, and so suspicion fell on him—and there was a reward of two hundred pounds offered for him. It was thought possible he might be on boord the George Washington, and they had come, with a full description of his person, to search the ship.

The passengers—and it was a tadious job—were all paraded, over three hundred in the steerage, let alone the cabin and the crew. Every part of the ship was overhauled, but, as may naturally be supposed, no Miles O'Rourke was found. I need scarcely tell yez, boys, what a relief that was to pretty Mary Sheean and myself.

When the police-officers had left the George Washington, she beckoned me to her and whispered:

"Thanks be to the Lord he was not on boord! though I know he would never take a man's life; still, as he was out that night, it would have gone hard wid him. But, never fear, he'll come by the next ship, and so I'll wait and watch for him at New York. There's his box—take care of it for him till we get there; and, see, here's the kay—mind that too; maybe I'd lose it."

I hadn't the heart to undeceive her, so I answered her as cheerfully as I could, put the kay in my pocket and the box in my locker, and went about my business, wid a mighty heavy heart entirely.

All went on smoothly enough—but about the tenth day after we sailed a report got afloat that the ship was haunted. At first, the captain only laughed at such an absurd rumor; but, finding the men believed it, and went unwillingly about their duty after dark, unless in couples, he set about to find who was the first person to circulate the story. After a good deal of dodging and prevarication, it was traced to black Sam, the nager cook. The skipper called the old darky up to the quarter-deck, and then, in the hearing of the cabin passengers and most of the crew, the cook stated afther we had been to say for a few days that one night, as he was dozing in the caboose, he was startled by the appearance of a tall figure, with a face as pallid as death, noiselessly entering through the half-open door. The ghost—for such Sam was willing to swear it was, to use his own words, "on a stack of Bibles as high as the main topmast"—had on a blood-stained shroud. It slowly approached the terror-stricken cook, who, fearing it intended to do him some bodily harrum, sprang from his bunk and yell'd loudly for assistance. At the first sound of Sam's voice the lamp wint out of itself, and the ghost vanished.

Several sailors bore testimony to hearing the cook screaming for help—to the fearful state of fright he was in; and, as they could see no trace of the apparition Sam so minutely described, confirmed his report as to the sudden disappearance of the supernatural intruder.

This was the origin of the report; but, some days after, at least half-a-dozen seamen declared they had seen the self-same spectre gliding about the deck soon after midnight; and among them the boatswain, as brave a fellow as ever brandished a rope's-end, declared that, upon waking suddenly one night, he saw the ghost sated on his locker, either imitating the action of a person ating voraciously, or making a series of such horribly ugly grimaces as would have done honor to Vanity Fair itself.

The whole affair was considered a good joke by the skipper and cabin passengers; but those in the steerage and the ship's crew placed implicit confidence in the cook's narrative, corroborated and supported as it was by the sailors and the boatswain.

For my part, I had no faith in any worse sperrits than those that come out of a bottle, or maybe a hogshead, and I lost no chance of trotting out the friends of the ghost.

But my turn had to come—and come it did with a vingeance.

One night, boy like, I had been braggin' mightily loud about my courage. Ould Sam offered to bet his three days' grog against mine I darent slape in the caboose he had desarted since he saw the sperrit that same night.

The wager was made, and I turned in, thinking what a laugh I should have against the ould darky when I handed him back his complement of rum.

I'll do the ould nagur the justice to say, whin I accepted the wager, he offered to let me off; and, when he found I was determined to stick to it, he warned me, with a sigh that sounded like a groan, I had much better not; but anyhow, happen what might, he hoped I would hould him harmless, and forgive him for my misfortune, if any should overtake me.

Wid a smile, bedad! I promised to do so, and, when the time came, turned into the bunk, and was soon fast aslape.

How long this lasted I don't know; but I was suddenly awoke by feeling a cowld, clammy hand passing over my face, and when I opened my paypers judge of my dread whin I saw the lank spectre I had been making a joke of standing by my side. Bedad! if St. Patrick's Cathedral was stuck in my throat, I couldn't have felt more nearly choked. The crature, whatever it was, seemed as tall as the manemast, and as thin as a rasher of wind.

Every hair on my head sprung up, and my eyes seemed starting out of their sockets to meet those of the ghost, which were as big as saucers, and were fixed on mine with a look that seemed to go through and through them, and come out at the back of my head.

I tried to cry out, but I couldn't; but if my tongue couldn't chatter, my teeth could. If the big skeleton's bones had been put in an empty cask, and well shook up by a couple of strong min, they couldn't have made a bigger noise than my jaws did.

I tried my hardest to remimber and rehearse a prayer; but sorrow the taste of one would come into my head. Shure, everything dacent was frightened clane out of it. The only good thing I could call to mind was what my mother taught me to say before males. I thought that was better than nothing; so I whispered out, while I was shivering with the fear that was upon me:

"For what I am about to recave may the Lord make me truly thankful."

Whin I had done, the ghost's jaws moved, and, in a voice so hoarse and hollow that it might have come from the bottom of a churchyard vault, half-moaned, half-groaned: "It's grace you're saying, you impertinent young blaggard."

"It is," says I, trimbling all over. "That is, if it's not displasing to your honor's lordship."

"That depinds," says he, "upon what you are going to give me to ate after it."

"Ate," says I. "Why, thin, be good to us! Can you ate?"

"Thry me," says he, "and you'll see whether I can or not; and make baste, for my time's short! I must go down agin almost immadiately, and it isn't the bit or sup I've had for near on to five days; and by rason of that, though I was a strong man once, it's nearly gone I am!"

"Gone where?" I asked.

"To my grave," says he.

"Bad cess to them, whoever they were, that ought to have done it and didn't! Haven't they buried you yet?" I inquired.

"What would they bury me for?" says he.

"It's customary with corpses where I come from," I answered.

"I come from the same place," says he. "They are bad enough there, in all conscience—more particularly, by the same token, the middle-men, tithe-proctors, and excisemen; but they didn't bury live min in my time," says he.

"But they did dead ones," says I.

"Of course," he assented. "And it's you that will have to bury me mighty soon, unless ——"

"Unless what?" I demanded, in a bigger fright than ever at the thought of having to turn sexton to a sperrit.

"Well, unless you give me something to ate and drink," says he.

"Take all there is in that locker," says I, "and welcome—and be off out of this."

"Don't say it agin," says he; and he opened the locker, and walked into the cook's store like a shark that had been kaping a six weeks' fast.

It was wonderful to see how the tears stood in the poor ghost's eyes, how his jaws worked, and his throat swelled as he swallowed mouthful after mouthful the bigness of a big man's fist. In a few minutes he turned to me and said:

"Take my blessing for this, Phil!"

I was startled to hear the ghost call me by my own name; but as I didn't want to encourage him to kape on visiting terms, I thought it wouldn't do to let him become too familiar, so I said, mighty stiff like:

"Fill yourself, honest spirrit, as much as you plase, but don't be Philling me—I don't like such freedom on a short acquaintance—and you are no friend of mine," says I.

"I was onct," he replied.

"When?" I asked.

"When we were in the ould country," says he. "When you tuck the purse from me for Mary Sheean, and promised to spake the last words I spoke to her."

When I heard him say that, all my ould fears came over me fifty times stronger than ever, for hadn't I broken my promise to O'Rourke?—and I could see now, from the family likeness, this was his spirrit—and, instead of telling her *all* he said, only given half his message to poor Mary.

"Oh, be me sowl, good ghost!" says I.

"If I'm a ghost, I'm ——"

He made a long pause, so I spoke:

"Never mind *what*," says I. "I don't want to ax any *post-mortem* questions ——"

"*Blest!*" says he.

"That's a great relief entirely," says I. "But if you are blessed, I'm no fit company for you; so never mind your manners—don't stay to bid me good-bye, but go at onct!"

"You don't want me to stay?" says he.

"I don't," I replied.

"You are more changed than I am," he added.

"I wouldn't wonder," says I, "seeing the sort of company I am in."

"Do you find fault with my company?" asked he.

"I do," says I.

"And you wish me to go down below again?"

"As soon as convanient," says I.

"Well, Philip Donovan," says he, "aither I or you am mortially changed."

"It's you," says I. "My turn hasn't come yet, but it will, all in good time."

"Phil Donovan, do you know who you are spaking to?"

"Faix I do, to my sorrow!" says I; "to Miles O'Rourke's ghost!"

"Miles O'Rourke's ghost!" says he.

"Dickens a doubt of it!" says I. "Didn't I see his body lying stark and dead, and the blood welling out in gallons from his heart?"

"It wasn't my heart, man alive—it was my shoulder; and shure it was the loss of that same that made me faint! Take hould of my hand, if you doubt me! There's little left of it but skin and bone; but it's human still!"

It was moightily against my own wish, and wid a cowld shiver running down my back, I did as he asked; but whin I did catch a hould of his fist, ghost or no ghost, he nearly made mine into a jelly wid the squeeze he gave it.

"Murther alive!" says I.

"Hould your whist! Remember, I'm a ghost!" says he.

"That's thrue for you!" says I; "and you must continue one for the rest of the voyage, or maybe you will be trated as something worse!"

"What's that?" he asked.

"A STOWAWAY!" says I. "The skipper's a good man enough; but if he discovers you, the way he'll sarve you will be awful?"

"What will he do?" inquired he.

"Give you thirty-nine and land you!" says I.

"Land me where?"

"In the middle of the say!" says I.

"Murther!" says he.

"Moighty like it," says I; "but he'll do it!"

"I'd have to give up the ghost then!" says he.

"You would, in airnest!" I tould him. "But you mustn't do it yet. Tell me, how did you come on boord?"

"I will," says he. "When the boys found me, I had only a flesh wound, and had fainted from loss of blood. They got a car, and smuggled me down to Cork. I had scarcely set my fut on deck as the peelers came rowing up the side. When the order was given to muster all hands I made my way to the hould, and hid myself in the straw in an empty crate, in the darkest corner of the place. The men searched pretty closely; but, as good luck would have it, they passed by my hiding-place."

"You must go back to it. But now, Miles O'Rourke, answer me one question, and, as you are a man, answer it truly!"

"What is it?"

"Did you kill the agint?"

Weak as was O'Rourke, he stood grandly up; the ould, honest, proud look came into his pale, wasted, but still handsome face; and pointing his long, thin finger to Heaven, he said, in a deep, low tone, the earnestness of which I shall never forget to my dying day:

"*As I hope for justice some day here, and mercy hereafter, I DID NOT!*"

The hug I gave him would have broken many a strong man's ribs, let alone a ghost's; but I couldn't help it. Bedad, if I had been a Roosian bear itself, that hug would have been a credit to me.

"What on earth am I to do?" asked Miles.

"Anything you plase," says I, "whin you get there. But you are on the water now, worse luck—and that's what bothers me. I wouldn't give a thrawneen for your life if you are discovered and recognized as Miles O'Rourke. There's two hundred pounds reward offered for you, and the evidence seems pretty strong against you."

"How would they know me?" says he. "You didn't, and no wonder! Shure whin I came on boord I weighed fourteen stone; and now ten stone in the one scale would pitch me up to the ceiling out of the other."

"That's thrue enough," says I; "but you must bear in mind I tuck you for somebody else's ghost, and didn't make any allowance for the starving you have had, which, particularly as a stowaway, they would be sure to do. But now you must get back to the hould. I'll contrive to drop half my rations and a trifle of grog down every day—see Mary, and consult with her. Shure, one woman's wit is worth a dozen men's in a case like this."

"But ——" says he.

"Hush!" says I; "I hear futsteps. We are in a tight place now. There's only one chance for us; I'm aslape, and you're a ghost again."

I fell back in my bunk, and began snoring like a porker wid the influenzy just as the door opened and the ould nagur poked in his black, woolly nop.

Miles stood up to his full height, and raised his hands above his head, as if he was going to pounce upon him.

The poor cook, terrified beyond measure, fell down as flat as a flounder on his face, shrieking out at the top of his voice:

"The ghost!—the ghost!"

O'Rourke stepped over his body, and hurried back to his hiding-place, unseen by the bewildered sailors.

I pretended to wake from a sound slape, and had the pleasure of hearing the toughest yarn that ever was spun from Sam, in which he gave a soul-thrilling description of his encounter and hand-to-hand fight with the dreadful apparition.

I saw Mary the next morning, and broke the news of O'Rourke's being on boord as gently as I could. Our plans were soon laid. By the time we came to an anchor off New York, I contrived to drop, unseen by anyone, a bundle containing a suit of O'Rourke's clothes, shaving materials, and a small looking-glass down the hold.

When the passengers were paraded, the police-officer who had remained on board was too much engaged reading the following description of the supposed murderer to pay much attention to pretty Mary Sheean, or the poor, pale, stooping invalid she was supporting:

Two hundred pounds reward for the apprehension of Miles O'Rourke. Description: florid face, curling brown hair, large and muscular limbs, finely-developed chest. Height, about six feet; weight, rather under fourteen stone.

Unlike as the half-starved wreck was to what he had been when he came on boord, I was in an agony of fear until I saw Mary safely landed on the Battery, convulsively grasping the hand of THE SHIP'S GHOST.

THE OTHER MAN'S HEAD.

WRITTEN FOR THE NEW YORK CLIPPER,
BY CHARLES H. DAY.

It was a strange murder—the most shocking one that I ever came to know individually in my experience as a detective. I was knowing to all the particulars, and it required no shrewdness on our part to solve the mystery. It was only one of those curiosities of crime which will go upon the records as something out of the way of common murders.

There's a good deal of romance in crime, if you are a mind to look at it in that light—the cunning of the outlaw, his schemes to plunder society, his elusion of the officers of justice, make Jack Sheppard, Paul Clifford, Claude Duval, and Dick Turpin almost heroes. But the damp cell, the long years of irksome confinement, the garb of the lawbreaker, and the gallows rob them of what little romance may be connected with their careers by the novelists, who depict them as "robbing the rich to give to the poor," thereby seeking to lessen the crimes that lead them to a Tyburn Tree, where they all die with a stereotyped bravado before a large and approving concourse.

My duties called me into a gambling-house early one evening, and I found pitted against each other, at a game of cards, playing for high stakes, two of the most skilled gamblers of the town. They were rivals, as it were, and each presided over a "tiger lair" of his own; but this meet was in the jungle of a third.

Neither cared for the faro, the roulette or the black-and-red game in which the other visitants participated. Neither spoke a superfluous word as they shuffled the cards, dealt and played, lost and won. First one and then the other would reach across the table and grasp the winnings with an eager clutch—the only exhibition of feeling to be detected on the part of either.

There was no attempt at cheating—they were both too practiced and determined men for that. One had escaped the vigilantes in California, and the other found Texas, the cut-throat's paradise, too hot to hold him. As the night wore on, and the pointers of the clock crept up towards midnight, the interest increased. The other games, for lack of players, were closed, and the proprietor of the hall, gamekeepers and loungers, one and all, gathered about the two gamblers. For the first time since the game commenced, one of them spoke, to order a bottle of brandy, which being served, he threw a gold piece to the waiter, and it was duplicated by the other.

On went the game, without much favor to either. I heard the clock strike one, two, three; and still it remained almost an even thing. Neither exhibited the least excitement, while those gathered about were in a fever of anxiety. A little after three o'clock the younger of the two took a big drink from the brandy-bottle, as if to steady his nerves, and then, pushing an enormous amount to the centre of the table, collectedly waited for it to be covered by his opponent, which he was not long in doing. They shuffled, dealt, played—played rapidly, each gathering up the cards almost spitefully. The younger of the pair won, and with a sarcastic smile on his cold lips he whispered:

"I leave it all up!"

"I cover it," said the elder with an air of disdain and carelessness, as if the large amount he had just won was the veriest trifle.

Another deal, another game—again the younger of the two won. The elder drank a heavy dram from the brandy-bottle, and angrily threw the pack of cards under the table. Replacing the sum he had just lost by a like amount, he commenced a deal with a fresh pack of cards. The deal was half out, and it seemed as if everyone in the room had stopped breathing, so intense had become the general interest in the game. The elder of the gamblers was looking his rival straight in the eye, with a glance almost fascinating in its intensity, which was met with a stare of malignant defiance. The deal was over, and the dealer made a movement to pick up his cards; but his opponent was too quick for him. Making a rapid brush with his hand, he so spread out his cards as to exhibit to all present the fact that he had dealt to himself one more card than he was entitled to.

"You must not do that again," threateningly hissed the younger.

"An accident," replied the elder, attempting to hide his confusion at his detection.

"Perhaps," sneered the antagonist.

Four o'clock, and the game went on with an almost unvarying monotony. The younger of the two won—won; and the elder, now frantic with rage and full of curses for his ill-luck, lost. At last, with money all gone, he divested himself of every article of jewelry, to see them quickly swept into the pockets of his hated and fortunate rival.

"I'll play you now for your hat on your head and the coat on your back," said the winner tauntingly.

They played; the man in bad luck lost.

It seemed as though both men were mad—one with success, and the other made so by defeat. The elder was about to rise from the table, when the other spoke.

"Hold!"

He sat down again, and the lucky gambler thrust his hands into his several pockets, into which he had crammed all his winnings indiscriminately, and heaped upon the table $30,000 in gold and bank-notes.

"There," said the younger one recklessly—"there's thirty thousand dollars; I'll stake the whole of it against your head, and give you one more chance. If you win, the money's yours. If you lose, your head belongs to me. It's a pretty poor one, and not much use to you or anyone else."

I expected to see the gambler struck down, but he was not. The loser of the battle-royal picked up the cards and dealt.

"Remember, you are playing for your head," reminded the younger.

There was a funereal hush as they played, slowly, deliberately, and with a painful calmness.

"I've won! I've won!" shouted the winner, gathering up the wealth strewn before him, and restoring it to his pockets, and he laughed long and loud at the discomfiture of his rival, who sat statue-like and immovable.

"Recollect," hissed the winner, leaning forward until his face almost met that of the other, "that your head belongs to me!"

The gambler swept his hand across his brow, and looked about the room as if aroused from a troubled dream. There was a strange light in his eyes. He grasped the brandy-bottle and drained it to the bottom, staggered as if he would fall, and rushed from the room.

"There goes a man with another man's head on his shoulders!" shouted the rival, as he laughed at the unfortunate wretch, who had fled hatless and coatless.

The winner tossed a gold piece to the gamekeeper, another to the servant, and, passing a roll of notes to the keeper of the place with the remark "That's to pay for the gas," went out.

It was five o'clock in the morning when I reached the office, and, after a few hours' nap, I resumed my tour of the city in search of the party for whom I had a warrant. At one of the "day games" I found the loser of the game of the night before. He wore a cap and a seedy coat loaned him by some of the fraternity. It was quite evident that he had not slept. Recognizing me, he called me aside, and, trembling with excitement, he asked, in a hoarse whisper:

"Have you seen anything of my head?"

"What do you mean?" I inquired.

"Why, you know—you were there. I saw you. I bet my head against thirty thousand dollars last night, and I lost. He took it, and I haven't had my head since."

The keeper of the hell touched my shoulder, and, with a pantomimic gesture with his finger upon his forehead, said:

"He's lost his head!"

"As mad as a March hare," said one.

"As crank as a bedbug," said another.

I now saw for myself that he was a lunatic. The loss of his money had robbed him of his reason and turned his brain.

That night I was hastening through the street hot upon the scent of the man I was pursuing, when, by the flood of light from a lamp-post at the corner, I saw the maniac gambler, bareheaded and in his shirt-sleeves, all covered with great clots of blood from head to foot; and, horrible to relate, he clutched in his right hand, his fingers imbedded in the hair, a human head, from which dripped upon the walk at every step a trail of clouts of blood.

I had to deal with a madman and a murderer. I looked about. There was no one near to call upon for assistance—no officer, no belated citizen. He recognized me and approached. I kept my hand upon the butt of my revolver, ready for instant use.

"I found my head," he said, laughing, as he held up the bleeding mass in the gaslight, by which I was enabled to discern the features of his rival of the night before.

"I've been going around all day with the other man's head on me," he said.

"Come," I said gently, placing my hand on his shoulder with but a touch.

"What have I been doing?" he said after we had walked a couple of blocks. "If there's anything wrong, it was the other man's head did it. He's had my head since last night, but I've got my own now." And he held up the severed head close to my face.*

He accompanied me as docilely as could be into the station-house, occasionally repeating as he walked:

"The other man's head! the other man's head!"

When we came to attempt to secure the head of the murdered gambler, all his docility disappeared. He could not be cajoled, and he fought like a mad man, all the while clinging to the trunkless head.

At length we overpowered him, and forced him into a cell. An hour later an officer looked in for the prisoner. The light was dim, and he could see no one. He listened attentively, and heard no sound. For the first half hour he had called incessantly and beseechingly:

"My head! my head! I don't want the other man's head!"

Throwing open the cell-door, the murderer was found with his head almost dissevered from his body. In his right hand he firmly grasped a keen edged razor, the same implement with which he had performed the other shocking tragedy.

"Poor fellow," said an officer; "he thought he had the other man's head, and tried to cut it off his body."

He was dead as a man could be, but he opened his eyes and smiled—smiled, sir, almost laughed.*

* It is asserted that the cheeks of Charlotte Corday blushed after her head was cut off, and the annals of the French Revolution are full of horrible stories of winks, leers and scornful glances of trunkless heads. Surgeons have also remarked the like wonderful phenomena among the dead of the hospital and the battle-field.

JOHN STETSON.—(A DREAM.)

WRITTEN FOR THE NEW YORK CLIPPER, BY JOE A. GULICK.

'Twas Boston—the Howard—rehearsal—
The performers began to come in;
The orchestra all in their places,
And Stetson said: "Time to begin.
Mr. So-and-so, run through your music—
Sing just as you will at night;
I want to see how you do it,
And then I'll be sure it's right.
That's good. Now, Mr. Newcomer,
Bring your music. I s'pose it's arranged—
There's eight bars' rest for the cornet—
Mr. Leader, just have that changed."

A pale young man, very nervous,
Hands each musician his part;
He's afraid to speak o'er a whisper,
For he knows his business is "tart,"
And he's heard of the fate of others,
And he knows it's all the truth
About Stetson telling the fellow
To "go hunt for the friends of his youth."

And the fate of—I think it was Davis—
Whose act was too long (though fine),
How he walked his dogs in the alley
From eight till a quarter of nine;
And yet he gets through rehearsal,
And hurries home again,
And he laughs to himself so slyly,
And chuckles now and then.

'Tis night, and he's ready standing
In the entrance. Now the bell
Rings, and the music's playing—
On goes the nervous swell.
The first verse through, they're hissing;
But he sings a couple more,
And, though John in the wings is raging,
He keeps on and sings a score;
And he won't come off, but keeps singing
And raising a horrible din,
For he's down in front of the curtain—
No chance to close him in.
At last he comes off, and Stetson
Says: "You've got a pretty hard cheek—
Go out and see Ben Tryon—
He'll pay you off for a week!
But you can't play here any longer,
You *unmitigated fraud.*
Pack up your clothes, and skerry,
Or 'go West and carry a hod.'"

He goes out and gets his salary,
He counts it o'er and o'er;
Then says to Tryon: "I never
Was on the stage before;
But, you see, I was broke, and knowing—
Though of course I wouldn't 'take'—
That I'd get a whole week's salary,
I thought I'd just make a stake.
So give my love to Stetson,
A greeting to him and his;
We'll go over to 'Brock's' and smile, boys,
And then—I'll quit the 'biz.'"

THE LIGHTED TORCH.

WRITTEN FOR THE NEW YORK CLIPPER, BY CELIA LOGAN.

I.
THE BREWER'S THEATRE.

"'Way down South, in the old slave-times, before the war, a strolling—or what would be now called a "combination company"—took up their Winter quarters in a certain town. The theatre had not been built for theatrical purposes, but had formed part of a brewery, the owner of which, being passionately fond of the drama, had, in order to encourage its exponents to visit M——, fitted up this low-lying side building as a theatre. He gave it a coat of paint, a little gaudy gilding, and a high-sounding name—"The Temple of the Muses."

The auditorium was comfortable and pleasant enough for those who did not object to the odor of hops; but Mr. Mosgrove, the wealthy brewer, had constructed no stage-entrance nor dressing-rooms, so that the actors were obliged to get into the back of the theatre through the brewery, and to improvise dressing-rooms by standing up flats.

Nevertheless, many a distinguished star had played brilliant engagements in that quaint theatre; many a splendid gift of diamonds had been presented to favorites on that little stage in the palmy days of the South; but these had passed away at the date of this story. The first owner of the theatre had long been dead, leaving to an only son all his possessions, and the guardianship of a young cousin, an orphan girl. She was named Rose Blayden, and resembled her uncle in her large, generous nature and fine mind. Robert Mosgrove loved her, and meant to marry her—cousins marry in the South to this day; but Rose did not affect her cousin's suit, which, as she was very young, he did not press too ardently, but took good care that she should not see too many of the sterner sex.

He was fifteen years her senior, and she looked upon him as she would upon a father, and was somewhat distressed when his manner became more lover-like than paternal.

She was only sixteen, but, like all Southern girls, was fully matured. Eyes that are ebon black, however lovely, too frequently weary by their sameness. Rose's eyes glowed when animated by thought, beamed with mirth, or softened with tenderness. Her long, silken hair was a purple shade of black like the bloom on a plum; her form was statuesque in its proportions. She was of the standard height, and was the embodiment of grace, while dignity was impressed in every line of her classically-cut features. Proud though she was of her aristocratic birth and station, this girl was destined to fall madly in love with an actor—the leading juvenile man of the company to whom Mosgrove had let the theatre for the Winter.

Stuart Austin was a very handsome man of the blonde type—tall and graceful. He was a talented actor, too, and as Claude Melnotte or Romeo stormed the hearts of all the romantic girls in M——.

It is needless to detail how the acquaintance sprang up between the young actor and the impassioned Southern girl. Mosgrove had never forbidden her to visit the brewery, which was a strange place, full of old nooks and corners, and in it she had played from childhood. It was not until the young couple had exchanged vows and sworn to be each other's that Robert Mosgrove even suspected their acquaintance. His rage knew no bounds. He kept the girl in the house for weeks, and, making the non-payment of the rent—for business had been very bad—an excuse for breaking his contract with the manager, he closed the theatre in the middle of Winter. There was only one member of the company in whom he interested himself, and that, strange to say, was Stuart Austin.

He went in person to a manager of a theatre in an adjoining city, and secretly induced him to offer an engagement to Austin, thereby getting him out of Rose's sight and his way. So closely was Miss Blayden watched, that Stuart found it impossible to communicate with her, and he was obliged to leave to fulfill his new engagement without exchanging one word with her, vocally or otherwise. It was not until many miles were between the lovers that Mosgrove permitted Miss Blayden to go out of doors unattended. One morning, as she was slowly threading her way through a lonely street, an old slave-woman shuffled along, and, when close enough to pass her, she pulled her dress and mumbled:

"A gemmen gub me dis for yo," and, slipping a note into her hand, hurried away.

It ran thus:

I will slip through the brewery this evening, as the men are closing up, into the green-room. Meet me there at seven.

I implore you not to fail me, for, having left the company at Jayville, I am going East at once. Your adoring
STUART.

With a heart throbbing with joy, the young girl turned homewards immediately, and, pleading a severe headache, retired to her room and remained there all day. At six o'clock, when supper was announced, she declined everything but a cup of tea, and requested not to be disturbed again that night, as she was going to bed. In half an hour she managed to leave the house unobserved, leaving her room to be guarded by a young slave-girl whom she had taken into her confidence. This was done so that, in case she did not find egress from the brewery as easy as entrance, no search should be made for her, and no scandal take place. If she were inquired after at home, the slave was to say that she was asleep, and must not be disturbed.

Once clear of the house, the love-struck girl almost ran to the brewery, and turned into the spacious alley or courtyard, in which was the large, square door which afforded easiest entrance into the building.

Dark and dismal loomed the brewery over the little deserted theatre and against the twilight sky.

As Rose stopped she saw two men lifting up a few remaining sacks of hops by the hoisting-tackle onto a cart. Rose asked them if Mr. Mosgrove were in the brewery. They replied they did not know.

"I will go and see," she said. "Do not lock the door."

They answered that Mr. Mosgrove always did that, and drove off, and she went in.

The light was getting uncertain within the gloomy building, but Rose made out the way by the glare of the gleaming furnaces wherein the day's great fires were slowly dying out.

She groped on through dark recesses which, she shuddered to think, might hide darker secrets if Robert Mosgrove were to start out from them and surprise her, seeking Stuart Austin. Alone—at night—in the absence of the brewers, any crime might be committed and hidden. Still on, on she went, through rickety galleries, past enormous barrels, and shining but motionless machinery.

She stumbled over a ladder which was standing against a large vat, one of a number in a row. On the top of this row of vats there ran a balcony or planking, so narrow as not to cover the trap-doors in the vats, and having a light hand-support or rail. On this gallery, overhead, a man was standing, and the waning light through a small window fell directly on his face. It was Stuart Austin!

Seizing the handrail, Rose ran up the rickety steps. He stretched out his arms and clasped her within them.

In the wild, sweet thrill of heart pressed to heart, the bliss of this meeting rapt them in exquisite forgetfulness of the speedy moments until the lessening light warned them of the waning time.

It was Rose who broke the silence.

"How changed you are, Stuart!" clinging closer to him and whispering "O my darling!"

"You love me still, then?"

"Madly—eternally!"

She told him of Mosgrove's persecution and threats of violence if she should ever marry any but him—Mosgrove.

Wellnigh goaded to madness by her story, his love and hate of his rival, Stuart strained her to his heart and kissed her, not with a happy lover's languishing lip, but with the voluptuous agony of a man who fears that kiss must be his last. He was but a poor actor, he told her; how could he ask the proud Southern beauty and child of wealth to become the sharer of his nomadic and poverty-stricken fate? But she urged that she had wealth enough for both.

"No, no," he answered. "Let me make a name and fortune for myself. You are so young you can wait. Only promise me to wait a few years, and I work with but one thought, one ambition—to become your husband. If, in the meantime, by threats, by treachery, that villain Mosgrove should disturb your peace, only apprise me, and I swear I will not spare him!"

"Nor will he spare you!" shouted a familiar voice, discordant with passion.

Startled, the lovers started apart, and, looking upwards another gallery above, by the light of a torch they beheld the baleful eyes of the infuriate Robert Mosgrove.

II.
THE LIGHTED TORCH.

Beneath the gallery in which Rose and Stuart stood was the row of huge vats; each was so large that three or four men could have stood on the head of it. In order to reach or leave the place where the couple were, this row of vats had to be partly traversed to meet the little staircase by which Rose had ascended; but the narrow balcony did not extend so far along the vats as to reach the one against which leaned the ladder over which Rose had stumbled. The ladder had been put there that day for the purpose of getting to the vat to clean it. A vat is always cleaned as soon as it is emptied of beer. To clean a beer-vat is dangerous work, and a test is always employed to determine that there is not sufficient carbonic-acid gas to prove fatal to human life. For this purpose the trap-door in the head of the vat is opened and a candle lowered down. If the light continues to burn, the workman may descend with safety into the cask; but if it goes out, a man would immediately suffocate in the mephitic gas. The usual experiment having been made with this particular vat, and it having been found filled with foul air, the cleansing had been deferred and the ladder left standing.

Robert Mosgrove appeared in the opening of a doorway, seldom used, in the wall above this vat. He had been going his rounds at dusk, and, hearing a woman's voice—a strange sound at that hour—he had followed it until he came upon the lovers. Had they not stopped, but gone on to the green-room, the tragedy which ensued might have been averted.

Mosgrove held in his hand a brewer's torch, in one end of which was a lighted candle, and in the other a spike, to stick in the floor and hold it upright. Flinging down the torch on the vat beneath, where it caught, and, standing, shed its dim light around, with a yell of rage he leaped after it.

Stuart, as soon as he had seen Mosgrove's threatening face, pushed Rose along the balcony till they came to the staircase, down which he thrust her, and from there she witnessed what took place. Mosgrove ran along the vat-heads, and Stuart advanced, until they met. The two men sprang upon each other with a blind fury like that of wild beasts. Rose shrieked for help, but her voice did not penetrate beyond the thick walls of that grim brewery.

They fought on the vats, with difficulty keeping their footing. In the desperate struggle, Stuart pushed Mosgrove violently against the handrail; it gave way beneath his weight, and with it the little insecure stairs went crashing down at Rose's feet. She begged them to desist for her sake—they heard not, heeded not, for the desire for blood was raging in each man's heart.

On the left of the vats was a rubbish-room, not ceiled over, but partitioned off. They could see into it from where they stood; it joined the line of vats, and was filled with dry, empty cotton sacks, old casks, kegs, light timber and shavings, heaped together in confusion.

Feeling that Stuart was worsting him, Robert began to struggle towards this room, dragging Stuart with him and hissing out a terrible imprecation.

"Dog! would you murder me?"

"Yes," gasped Stuart, "as you would murder me! You shall die!"

"Not by your hand!" he answered, "nor alone."

With superhuman force he wrenched himself loose from Stuart's death-dealing grasp, and snatched up the lighted torch. With a savage laugh he ran to the end of the vats, and lowered it into the rubbish-room, instantly igniting the shavings and other combustible rubbish.

Divining that his intention was to fire the brewery, that they might all three perish in the flames, Stuart rushed after Mosgrove to deal him a parting blow; then he turned to escape; but, with a horrible cry, Mosgrove clutched him, and the deadly struggle recommenced. Meanwhile the fire began to gain headway.

In the hope of saving the shrieking Rose, now wild with fear, Stuart struggled to free himself from Mosgrove. Though he could not shake him off altogether, he thrust him down backwards on his hands and knees, and, thus clinging to his foe, Mosgrove was dragged back again along the vats until they reached that one against which stood the ladder. Here Stuart stopped, to make a final effort to rid himself of Mosgrove, for flames shot out from the rubbish-room, and the smoke began to blind and choke them.

The trap-door, raised upon frail support under one corner, being in the centre of the vat, received all their weight, and shook beneath it. In the midst of their stamping and scuffling, Stuart felt the stick, which served as a support under the trap, giving way, and, intuitively conscious of a new danger, by a dexterous movement got loose from Mosgrove and leaped off the vat. He landed on his feet at the foot of the ladder, and instantly seized Rose around the waist. Then they heard a sound to stay the fury of the cruelest heart.

As Stuart sprang off the vat, the unbalanced trap-door on which Mosgrove groveled on his knees gave way inwards, the frail support breaking, and Mosgrove fell into the poisonous barrel.

As Stuart's trembling arm touched Rose's supple waist, he heard the heavy thud which Mosgrove's body made as it struck the bottom of the vat, and then he felt certain that he was suffocated by the deadly vapors. A shudder ran through him at the soul-sickening sound.

One moment before, and Stuart would have beaten the life out of Mosgrove in a fair and equal fight; but now his first impulse was to rush to his rescue, no matter what it cost, although he knew that no man could draw three breaths in that vat. If, however, there was any doubt that Mosgrove was dead, he would attempt to save him—save *him!* Could he save himself and Rose? The brewery was old, the woodwork dry, the fire increasing with rapid fury. It hemmed them in—they could hardly breathe! He lifted Rose; she fainted in his arms, and with her dead weight he staggered towards the main staircase. A volume of smoke blinded him. He looked at the windows. They were too high from the ground—the jump out would be certain death. He shouted for help; but should it come it would be too late. Another moment, and they must suffocate in the fire.

Was there no escape—no outlet? A thought! The hatchway! He stumbled towards it with his unconscious burden in his arms, unloosed the rope and tackle, planted one foot firmly on the great iron hook, grasped Rose more securely, and swung outwards through a door which he opened easily; the flames almost reached them as they swung downwards in the open air. They touched ground before a crowd collected. The air revived Rose, and as she recovered consciousness Austin cast a regretful glance at the little theatre, now all alight. The birthplace of his love, the scene of his professional triumphs, was rapidly perishing forever.

* * * * * *

Rose inherited Mosgrove's wealth as next of kin, and on his marriage with her Austin went into private life. The war, however, swept away their means, and they are now both on the stage.

CUPID'S FOIBLES, FOLLIES AND FANCIES.

"INCONSTANCY."

WRITTEN FOR THE NEW YORK CLIPPER.

Write on the sand when the tide is low,
Seek a spot where the waters flow;
Whisper a name when the storm is heard—
Pause, that the echo may catch the word.
If the name you write should last,
If echo be heard in the tempest blast,
Then believe, but *not till then*,
There is truth in the vows of men.
Cast a rose on the stream at morn,
Watch at eve for your flower's return;
Throw in the ocean a golden grain,
Hope it will shine on the sand again.
If you again your flower behold,
If again you gaze on your grain of gold,
Then believe, and *not till then*,
There is truth in the vows of men.
DAISY C.

AN ADVENTURESS BEATEN.

A lady about fifty years of age, the wife of a well-known merchant, was invited by a distinguished physician to call at his office at eleven o'clock on a given day. She went down, and found the doctor in company with her husband. He was the physician of the family. He informed her that he had a disagreeable duty to discharge. It was that her husband was entirely alienated from her, and would live with her no more; he would provide for her, and give her a comfortable house and maintenance; and with that she must be content. The blow felled her to the floor. She was taken home a maniac, and weeks passed before she recovered her reason. Her home was broken up, and she moved into the new quarters provided for her. It was evident that the husband had formed an attachment for another woman. He bought the house that he proposed to give her, and furnished it elegantly from saloon to attic. He promised to give her a bill of sale of all the personal effects in the mansion. To save appearances she took a few gentleman lodgers. The man lavished on this woman heavy sums of money. He bought her the best silks and satins, sable furs and sacks, and footed all the bills she ran up at Stewart's. She passed as a rich widow from Virginia; received letters from pretended relatives about a fortune she was coming into by-and-bye, and with these papers secured large sums of money. The merchant drew heavily on his firm, and was threatened with bankruptcy. Getting an inkling of what was going on, the wife consulted a well-known detective. He advised her to commence a suit against her husband, which she refused to do. "I don't want money," she said: "I want my husband, with whom I have lived forty years. If he could know what I know, the charm would be broken, and he would return to his home a penitent man." The detective undertook to work the case up. He visited the house, and had an interview with the woman, and secured one of the best rooms for a lodger. That lodger was the detective's own man, who was to gather up the little facts that would appear in the management of the concern. He followed the woman for a week, and paid special attention to the "husband" of the woman's sister, who had lodgings in the building.

He visited the merchant in his store, made an appointment to ride out with him the next day about five miles, to look at a fine coupe-horse, which he was desirous of purchasing for his female companion. Instead of finding the horse, he was brought face to face with his wife, whom he had not seen for months. The interview could not be averted. The black record of the woman's character and crime was laid before him. He saw how his money went, and what sort of an establishment he was supporting, and how he was the laughing-stock of his associates. His infatuation ended, and he resolved to return to town, denounce the woman, and forsake her. He proposed to get back the property that the woman claimed as her own. A little scheme was laid that turned out to be an eminent success. The woman wanted a few hundred dollars for her sister, to be paid through her "sister's husband." She wanted a set of diamonds for Christmas and a coupe for lady's day at New-Year's. A note was dispatched, under direction of the detective, asking her to meet her friend at a well-known trysting-place the next day at eleven, to decide upon these little gifts desired. She was to remain from eleven to one, in case business should detain the merchant. Promptly on time she left in her coach, and had hardly turned the corner before wagons drove up, and in an hour the house was stripped from the basement to the upper story. Pictures, vases, statuary, damask curtains, silver, wines, all disappeared. At two o'clock the woman of the mansion drove up. The colored woman wrung her hands in despair, the shield of the detective having kept her quiet. Almost at the same moment the burly form of New York's well-known detective came in sight. He ordered the woman off the steps, and turned the key, saying, as he walked away: "Don't annoy that man; don't go near his store; write him no notes. If you do, I'll arrest you for your past crimes, and send you to the Island." The merchant and his wife are now living cosily in their old homestead. But for this timely interference there would have been another heavy failure in New York—perhaps an additional suicide.—*N. Y. Cor. Boston (Mass.) Journal.*

THE NAMELESS.

A little over a year ago a beautiful young girl, who is now forever nameless, followed a young man, George Bell Morrill, from Palmyra, Missouri, to Milwaukee, Wisconsin. Morrill was a telegraph operator. The young girl loved him and followed him with good cause, for she was soon to become a mother, and dreamed of an honorable father to her child. She went to the Home for the Friendless for want of more hospitable accommodations, and the lady managers of that institution, becoming aware of her condition, sent her to the Poor-house for shelter and care. Here her babe was born, and the attending physician became deeply interested in his nameless patient. It was in a paupers' ward, but it was evident the girl was worthy to lie in a tapestried chamber. She was, however, as well treated as it was possible she could be in such a place—at least in a bodily sense. Soon as the news of the family event at the Poor-house reached his ears, George Bell Morrill left Milwaukee. The newspapers lost sight of the case, and that was the last public notice made of the nameless and her baby girl until another event revived the subject a few days ago. It was the announcement of the suicide of George Bell Morrill, a young telegraph operator of Brownsville, Texas. The dispatch said that whiskey was the prime cause of it, but it was a memory that whiskey could not drug or drown. Morrill had heard of a nameless grave in the Potter's field of Milwaukee, and he had sent some money to little Georgia Belle, for so the mother and a good minister had named the child. The name itself was a last loving thought of the nameless one for George Bell Morrill. It was a pathetic appeal to a faithless lover and reckless father for protection and support.

Now the death-scene of the nameless is first made known. The dim windows of the Poor-house are thrown open, and there appear the mother and her child, as tender and loving and appealing as such a pair can anywhere be. The mother is getting strong again, her face is cheery, and her eyes—never downcast—are bright and full of the light of hope. There is not a shadow of shame on her features. If a shadow-thought ever comes, faith in her lover meets it, hope in *their* future drives it away, and the charity all around shuts the cold world out. Some philanthropic ladies enter. They come on a mission of good, as they believe. They talk of her room as a chamber of sin and shame, of her as a fallen woman. They picture her degradation. They ask her to make them a promise to sin no more. They kill her with this intended kindness. They had mistaken their woman and their mission in this case. The shock to that shrinking, true-womanly nature is fatal. Conscious of her own heart-innocence, knowing that she is true to her love, and believing that time would crown her love with wifehood, as she already felt crowned with motherhood, this rude charge of shame is her death-blow. Faith and hope and charity and life are extinguished together. Speechless, she turns her face to the wall and folds her babe to her breast. The philanthropic ladies leave, sighing over her as a hardened, incorrigible case. Her heart broke. When the next attendant entered the room, there lay a dead mother clasping her living child. The Poor-house farmer and the doctor and the minister, who knew the woman's heart, laid her away to rest with loving tears. None of the lady philanthropists were at the grave. Only three mourners, and a true Christian burial. Little Georgia Bell has been provided with a good home. She was worth saving, and those noble men who wept manly tears for her mother saw to it. Let no philanthropic lady ever tell her just what killed her mother, as an act of iron justice, and forever disturb her peace. There might have been a pauper's and a suicide's grave the less, if the nameless had not been rudely awakened from her dream.—*St. Louis (Mo.) Republican.*

AN OUTRAGED BRIDEGROOM.

There was no happier boy in Minnesota than young John Atz of Farmington, when, on Thursday last, he jumped into his handsome cutter and started his spirited horse for the home of blooming Miss Best, who lives with her parents about four miles south of this city. John was happy, for it was his last night of wooing. The license was in his pocket, the minister was engaged, and the nuptial knot was to be tied at high noon on the morrow, and the New-Year sun promised to rise upon his consummate happiness. The joyous young man had bade his fond parents good-bye, and jumped into the cutter at six o'clock. Merrily he dashed along, his mind full of the pleasantest anticipations, when in an instant he found his head enveloped in a thick sack, and his hand and feet secured, while he lay *hors du combat* on the cold ground, at the mercy of four ruffian men. He could not see, and could scarcely breathe, but he felt himself placed beneath the seat of the sleigh, in which the kidnappers placed themselves and drove off. He lost all consciousness, and his portion of the story must be left at present.

Before seven o'clock the faithful steed, that had so often carried his master to the house of his fair one, drew up unguided, and drawing a blood-stained sleigh, before her house. Consternation overcame those who expected the young lover. Search was immediately made, but no trace could be found. The alarm was given, and crowds of men who esteemed the young man joined in the hunt. Thursday night, Friday night and Saturday were spent in the quest, but in vain, until late in the evening of the last-named day the unhappy groom arrived at the house for which he had started so joyously so long before. Mr. Atz was undoubtedly chloroformed, for he has dim recollections of wandering in the woods all night and day, occasionally being overcome with irresistible drowsiness, which compelled him to sleep. He says he once neared a log cabin, but was afraid to enter, and he faintly recollects other objects, which, by his description, are several miles away from his house. He is unable to account for the blood on the sleigh and robes, as he is not himself injured in the least. There is not the slightest clue to the perpetrators of the deed, and there are several theories in regard to its cause, one being that there were religious objections to the marriage, and another that it was a huge practical joke. If a joke, it would have proved serious if the weather had been cold. Mr. Atz is highly respected by all who know him as a most exemplary young man. The wedding will take place soon.—*St. Paul (Minn.) Pioneer Press, Jan. 4.*

BOWLING.

NATIONAL BOWLING ASSOCIATION. Official Rules and Regulations of the Game.

RULE 1. The game adopted to be played by clubs belonging to this Association shall be known as the American Ten-frame Game.

2. In the playing of match-games there shall be a line drawn upon the alleys sixty feet from the head or front-pin.

3. In the playing of match-games any ball may be used that does not exceed twenty-seven inches in circumference.

4. The game shall consist of ten frames to each side, when, should the number of points be equal, the play shall be continued until a majority of points upon an equal number of frames shall be attained, which shall conclude the game.

5. In playing all match-games ten players from each club shall constitute a full team, and they must have been regular members of the club which they represent for thirty days immediately prior to the match; and they shall not play in any team representing any other club for the period of one year.

6. Players must play in regular rotation, and after the first inning no change can be made except with the consent of the captains.

7. In match games two alleys only are to be used; a player to roll but a frame at a time, and to change alleys every frame.

8. The umpire shall take care that the regulations respecting the balls, alleys, and all the rules of the game are strictly observed. He shall be the judge of fair and unfair play, and shall determine all disputes and differences that may occur during the game. He shall take especial care to declare all foul balls immediately after their occurrence, unasked, in a distinct and audible voice. He shall in every instance, before leaving the alley, declare the winning club, and sign his name in the score-book.

9. In all matches the umpire shall be selected by the captains of the respective sides, and he shall perform all the duties in Rule 8, except recording the game, which shall be done by two scorers, one of whom shall be appointed by each of the contending clubs.

10. No person engaged in a match-game, either as umpire, scorer or player, shall be directly or indirectly interested in any bet upon the game. Neither umpire, scorer nor player shall be changed during a match, unless with the consent of both parties, except for reason of illness or injury, or for a violation of these rules, and then the umpire may dismiss any such transgressors.

11. No person except the captains shall be permitted to approach or speak with the umpire, scorers or players during the progress of the game, unless by special request of the umpire.

12. No person shall be permitted to act as umpire or scorer in any match unless he be a member of a club governed by these rules.

13. Whenever a match game shall have been determined upon between two clubs, play shall be called at the exact hour appointed, and, should either party fail to produce their players within thirty minutes thereafter, the club so failing shall admit a defeat, and the game shall be considered as won, and as such counted in the list of matches played; unless the delinquent club fail to play on account of the recent death of one of its members, and sufficient time has not elapsed to enable them to give their opponents due notice before arriving at the place of play.

14. A player in delivering a ball must not touch or step over the line upon the alley. All pins made on a ball by a player so doing shall not count. The pins so knocked down must be again replaced in the same position they were before the ball was rolled. All foul balls shall count as balls rolled.

15. Should the first ball delivered on a full frame leave the alley before reaching the pins, the pins, if any made on such ball, shall not count, but must be set up again, the ball to count as a ball rolled. After the first ball on each frame, all pins knocked down from the effect of the ball rolled by the player shall count to his credit.

16. No lifting or throwing balls upon the alley will be allowed. The ball must be rolled.

17. In all match-games two persons shall be chosen, one by each captain, who shall take their position at the head of the alleys, and see that the pins are properly set up, and see that no one interferes with them in any way until the player is through rolling. They will immediately report to the captains any irregularity they may notice through the progress of the game.

18. Any club that shall be detected in tampering with the persons setting up the pins, or by any unfair means seeking to win a victory, shall, on proof of such conduct, be expelled from the Association.

19. Every match hereafter made shall be decided by the best two games out of three; the first to be played on the alley of the challenging club; the second on that of their opponents; and the third (if any be played), on a neutral alley, the time and place of playing to be fixed before the series commences. The club winning the greatest number of series of games on or before the September meeting of the Association in each year shall be declared the champion.

20. All clubs shall commence the series of games within ten days after receipt of challenge, unless they have a previous challenge, when they shall play within ten days from their last game. A series commenced must be finished within twenty-one days.

21. No person who shall be in arrears to any club, or has been expelled from any club, or who shall at any time receive compensation for his services as a player, shall be competent to play in any match; all players who play for money, place, or any consideration whatever, shall be regarded as professionals, and no professional player shall take part in any match-game; and any club giving compensation to a player, or having to their knowledge such a player in their team, shall be debarred from membership in the National Association, and they shall not be considered by any club belonging to this Association as a proper club to engage in a match-game; and such club so playing with them shall forfeit its membership.

22. Any match-game played by any club in contravention of the rules adopted by this Association shall be considered null and void, and shall not be counted in the list of match-games won or lost.

23. Any club refusing to play any other club in the Association according to the rules shall forfeit all claim to the championship, and all games played with such a club shall be considered null and void, and shall not count in the list of games won and lost.

A BUFFALO MAN dreamed that he was going over the falls, and he had his wife by the throat when he woke up. Next night she had a dream, and broke his nose as she struck at an Indian.—*Detroit Free Press.*

CRICKET.

THE PROSPECT PARK CLUB.

This Brooklyn Cricket Club did not have a very successful season during 1875, they losing a majority of the matches they played with other clubs. The club was originally organized solely for recreation purposes by the journalists, who obtained the privileges the club now possesses; but the object in view seems to have been lost sight of by the club-management of 1875, who, in their desire to win matches, dipped into the revolving business to an extent not likely to add to the welfare or credit of cricket in the metropolis. It is a pity that we cannot have a cricket club which will play none but its own members in the club matches—that is, not allow any man to take part in a club-contest who belongs to any other cricket club. This system of having players who belong to or play with half a dozen clubs has almost given the death-blow to the game in New York and vicinity, as it takes all the interest out of contests club vs. club. It is to be hoped that the new management of the Prospect Park Club will reform things in this respect in 1876, and in future act only upon the plan of allowing no man to play in their club matches who plays in the elevens of other clubs. The record of the Prospect Park Club for 1875 is as follows:

July 5,	Prospect Park vs. Manhattan, at Prospect Park	132 to	63
July 14,	Prospect Park vs. Staten Island, at Staten Island	114	113
Aug. 4,	Prospect Park vs. St. George, at Hoboken	44	59
Aug. 12,	Prospect Park vs. Paterson, at Prospect Park		drawn
Aug. 19,	Prospect Park vs. Paterson, at Paterson	77	78
Sept. 16,	Prospect Park vs. Staten Island, at Prospect Park	19	21

The following are the batting averages of the club, as prepared by Dr. Drayton.

BATTING—HOW PUT OUT.

	Highest No. Runs in any one match.	No. Innings.	Total No. of Runs.	Averages.	Bowled, Times.	Caught, Times.	Run Out, Times.	L. B. Wicket, Times.	Not Out.	Catches.
1 Ronaldson	29	8	85	10⅝	3	4	1	..	..	2
2 Errington	48	9	81	9	3	3	1	1	1	3
3 Davis	17	6	37	6 1-6	4	..	2	..	..	1
4 Peters	13	6	28	4⅔	4	1	..	..	1	5
5 Stikeman	9	2	9	4½	1	1	..	..	..	1
6 Crossly	11	5	22	4 2-5	3	1	1	..	..	1
7 Dodge	21	6	24	4	3	3	..	..	..	1
8 G. Scott	8	4	16	4	2	..	..	..	2	2
9 Franklin	10	4	16	4	2	1	..	..	1	..
10 Sprague	17	8	26	3¼	3	3	..	1	1	4
11 Syme	7	4	12	3	4	..	..	..	..	1
12 Reed	7	3	9	3	..	3	..	..	..	..
13 Melville	7	4	10	2½	2	1	..	1	..	..
14 W. Scott	5	8	13	1⅝	3	2	1	..	2	4
15 White	4	3	4	1⅓	1	2	..	..	..	1
16 Woodhouse	1	1	1	1	1	..	..	..	..	1
17 Jarvis	2	2	2	1	1	..	..	..	1	..
18 Greigg	1	1	1	1	1	..	..	..	..	..
19 Love	3	4	3	0¾	2	1	..	..	1	1
20 Kay	3	3	3	..	2	..	..	..	1	..

The bowling averages are as follows:

BOWLING.

	Highest number in any one match: Balls.	Runs.	Maid. Overs.	Wk'ts.	Totals: Balls.	Runs.	Maid. Overs.	Wk'ts.
Ronaldson	110	40	6	6	443	156	19	24
Errington	108	44	5	7	570	214	23	41
Sprague	54	15	3	3	189	62	11	11
Greigg	18	6	1	9	18	6	1	1

AVERAGES IN BOWLING.

	Runs to Balls.	Wickets to Balls.	Maidens to Overs.
Ronaldson	1 to 2.84	1 to 18.15	1 to 3.09
Errington	1 to 2.66	1 to 13.09	1 to 4.01
Sprague	1 to 3.01	1 to 17.45	1 to 2.83
Greigg	1 to 3.09	None	1 to 3.00

BASEBALL.

THE SEASON OF 1875. Championship Club Averages and Professional Players' Record.

EXPLANATION OF ABBREVIATIONS.—Av., average; R., runs; B. H., base-hits; P. O., put out; A. or Ass., assisted; F., fielding; T. at B., times at bat; G., game; E., errors.

We continue our record of the past season's professional playing, with the averages of Mutual, New Haven, Red Stocking and Washington Clubs.

Mutual Club's Championship Record for 1875.

	No. of Games.	Mutual R.	Op. R.
Mutual vs. Athletic	9	31	71
Mutual vs. Atlantic	7	59	22
Mutual vs. Boston	10	41	102
Mutual vs. Centennial	2	15	7
Mutual vs. Chicago	6	31	44
Mutual vs. Hartford	12	29	45
Mutual vs. New Haven	6	28	18
Mutual vs. Philadelphia	7	43	48
Mutual vs. Red Sox	2	22	5
Mutual vs. St. Louis	9	28	63
Mutual vs. Washington	..	..	..
Mutual vs. Western	1	1	0
Totals	71	328	425
Average per game		4.61	5.98

THE GAMES.

Aug. 5, Mutual vs. Hartford, at Brooklyn	1 to	1
Aug. 12, Mutual vs. Hartford, at Hartford	1	1
Oct. 29, Mutual vs. St. Louis, at Brooklyn	5	5

AVERAGES OF SEASON OF 1874.

	Av. R.	Av. B. H.	Av. P. O.	Av. Ass.	Av. F.
Hicks, c	0.87	1.27	4.61	1.24	5.85
Matthews, p	0.63	1.11	0.52	1.61	2.13
Start, 1st b	1.21	1.55	9.16	0.32	9.48
Nelson, 2d b	0.89	1.00	2.11	2.14	4.25
Gerhardt, 3d b	0.50	1.40	0.87	4.00	4.87
*Hallinan, s s	....	....	....	....	....
Gedney, l f	0.86	1.40	3.09	0.07	3.16
*Holdsworth, c f	1.07	1.70	....	....	....
Booth, r f	0.51	1.15	1.66	0.14	1.80

*Did not play in enough games in that position to give average.

BATTING AVERAGES OF 1875.

	G.	R.	B. H.	Av. R.	Av. B. H.
Higham, c	13	8	21	0.61	1.61
Hallinan, s s	41	27	57	0.65	1.39
Holdsworth, c f	65	38	82	0.57	1.26
Start, 1st b	63	49	70	0.77	1.11
Hicks, c	58	31	59	0.55	1.01
Gerhardt, 3d b	55	29	50	0.52	0.91
Booth, r f	62	32	51	0.51	0.81
Gedney, l f	63	23	49	0.36	0.78
Nelson, 2d b	65	23	47	0.35	0.72
Matthews, p	64	19	41	0.29	0.64
McGee, c f	22	3	14	0.13	0.63
Barnie, c	8	1	4	0.12	0.50

FIELDING AVERAGES OF 1875.

	Games.	P. Out.	Ass.	Av. P. O.	Av. Ass.	Av. F.
Higham, c	6	22	7	3.66	1.16	4.82
Hallinan, s s	39	46	122	1.17	3.12	4.29
Holdsworth, c f	41	83	12	2.02	0.29	2.31
Start, 1st b	63	590	14	9.36	0.22	9.58
Hicks, c	54	273	56	5.05	1.04	6.09
Gerhardt, 3d b	45	82	98	1.82	2.18	4.00
Booth, r f	59	84	13	1.27	0.22	1.49
Gedney, l f	62	189	6	3.04	0.09	3.13
Nelson, 2d b	47	103	129	2.19	2.74	4.93
Matthews, p	64	46	99	0.72	1.54	2.26
McGee, c f	22	32	2	1.45	0.09	1.54
Barnie, c	5	19	6	3.80	1.20	5.00

New Haven Club's Championship Record for 1875.

	No. of Games.	N. Haven R.	Opp. R.
New Haven vs. Athletic	7	21	90
New Haven vs. Atlantic	3	19	23
New Haven vs. Boston	6	23	59
New Haven vs. Centennial	1	5	12
New Haven vs. Chicago	3	10	9
New Haven vs. Hartford	9	17	82
New Haven vs. Mutual	6	18	28
New Haven vs. Philadelphia	4	6	37
New Haven vs. Red Sox		..	..
New Haven vs. St. Louis	3	14	18
New Haven vs. Washington	4	27	27
New Haven vs. Western		..	..
Totals	46	160	385
Average per game		3.48	8.38

BATTING AVERAGES.

	Games.	R.	B. H.	Av R.	Av. B. H.
McGinley, c	29	12	35	0.41	1.20
Luff, 3d b	36	13	41	0.36	1.14
Geer, c f	32	14	34	0.43	1.06
McKelvey, r f	36	18	36	0.50	1.00
Gould, 1st b	26	8	26	0.30	1.00
Sommerville, 2d b	29	12	28	0.41	0.97
Latham, 1st b	19	5	15	0.26	0.79
Nichols, p	31	13	23	0.42	0.74
Sam Wright, s s	32	10	22	0.31	0.68
Banker, c	17	3	11	0.17	0.64
Tipper, c f	37	7	23	0.19	0.62
Ryan, l f	35	13	21	0.37	0.60

FIELDING AVERAGES.

	G.	P. O.	Ass.	Av. P. O.	Av. Ass.	Av. F.
McGinley, c	29	132	23	4.55	0.79	5.34
Luff, 3d b	26	33	53	1.26	2.04	3.30
Geer, c f	17	18	7	1.06	0.38	1.44
McKelvey, r f	32	30	5	0.93	0.15	1.08
Gould, 1st b	24	307	3	12.79	0.12	12.91
Somerville, 2d b	26	90	120	3.46	4.61	8.07
Latham, 1st b	13	178	9	13.69	0.69	14.38
Nichols, p	30	17	101	0.56	3.36	3.93
Sam Wright, s s	31	20	127	0.64	4.09	4.73
Banker, c	12	32	15	2.66	1.25	3.91
Tipper, c f	37	55	4	1.48	0.11	1.59
Ryan, l f	21	29	2	1.38	0.09	1.47

Red Stocking Club's Championship Record for 1875.

	No. of Games.	Red S. R.	Opp. R.
Red Stocking vs. Boston	1	5	10
Red Stocking vs. Chicago	4	4	27
Red Stocking vs. Hartford	3	7	28
Red Stocking vs. Mutual	2	5	7
Red Stocking vs. Philadelphia	1	3	4
Red Stocking vs. St. Louis	2	9	21
Red Stocking vs. Washington	3	16	12
Red Stocking vs. Western	3	11	17
Totals	19	60	161
Average per game		3.16	8.47

BATTING AVERAGES.

	G.	R.	B. H.	Av. R.	Av. B. H.
Ellick, c f	3	0	4	0.00	1.33
Morgan, 3d b	10	7	13	0.70	1.30
Houtz, 1st b	10	2	13	0.20	1.30
Oran, r f	10	5	11	0.50	1.10
Dillon, c	3	1	3	0.33	1.00
Redmond, s s	10	7	8	0.70	0.80
McSorley, 3d b	7	1	5	0.14	0.71
Blong, p	9	2	6	0.22	0.66
Croft, l f	10	5	6	0.50	0.60
Sweasy, 2d b	10	4	6	0.40	0.60
Flint, c	8	3	4	0.37	0.50

FIELDING AVERAGES.

	G.	P. O.	Ass.	Av. P. O.	Av. Ass.	Av. F.
Ellick, c f	2	4	1	2.00	0.50	2.50
Morgan, 3d b	4	5	2	1.25	0.50	1.75
Houtz, 1st b	10	130	4	13.00	0.40	13.40
Oran, r f	10	8	3	0.80	0.30	1.10
Dillon, c	3	11	1	3.67	0.33	4.00
Redmond, s s	10	8	53	0.80	5.30	6.10
McSorley, 3d b	4	6	10	1.50	2.50	4.00
Blong, p	7	11	15	1.57	2.14	3.71
Croft, l f	10	11	0	1.10	0.00	1.10
Sweasy, 2d b	10	31	25	3.10	2.50	5.60
Flint, c	7	34	7	4.85	1.00	5.85

Washington Club's Championship Record for 1875.

	No. of Games.	Washington R.	Opp. R.
Washington vs. Athletic	5	17	93
Washington vs. Boston	6	13	100
Washington vs. Hartford	4	8	39
Washington vs. New Haven	4	23	27
Washington vs. Philadelphia	2	7	23
Washington vs. Red Sox	3	12	16
Washington vs. St. Louis	3	6	31
Totals	27	96	328
Average runs per game		3.56	12.14

BATTING AVERAGES.

	G.	R.	B. H.	Av. R.	Av. B. H.
Holley, c f	14	4	15	0.28	1.07
Allison, 1st b	17	14	17	0.82	1.00
Gilmore, c	2	2	2	1.00	1.00
Dailey, s s	19	13	17	0.68	0.89
Stearns, p	17	6	14	0.35	0.82
Terry, 1st b	5	0	4	0.00	0.80
Doescher, 3d b	13	5	10	0.38	0.77
Say, s s	9	4	7	0.44	0.77
Brady, 2d b	13	4	10	0.30	0.77
Parks, p	15	10	13	0.66	0.86
Mason, l f	3	1	2	0.33	0.66
Ressler, r f	19	10	12	0.52	0.63
Thompson, c	9	3	4	0.33	0.44
McCloskey, c	7	1	3	0.14	0.42

FIELDING AVERAGES.

	Games.	P. O.	Ass.	Av. P. O.	Av. Ass.	Av. F.
Holley, c f	14	19	4	1.35	0.28	1.63
Allison, 1st b	14	150	0	10.71	0.00	10.71
Gilmore, c	2	4	4	2.00	2.00	4.00
Dailey, s s	11	12	31	1.09	2.81	3.90
Stearns, p	9	7	9	0.77	1.00	1.77
Terry, 1st b	2	23	0	11.50	0.00	11.50
Doescher, 3d b	13	17	34	1.30	2.61	3.91
Say, s s	7	12	28	1.71	4.00	5.71
Brady, 2d b	9	17	34	1.88	3.77	5.65
Parks, p	10	27	7	2.70	0.70	3.40
Mason, l f	3	7	1	2.33	0.33	2.66
Ressler, r f	12	25	6	2.08	0.50	2.58
Thompson, c	9	43	3	4.77	0.33	5.11
McCloskey, c	7	22	2	3.14	0.28	3.42

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE CLIPPER.

BONES IN THE CROCKERY BUSINESS.

BY JOHN M. MACDONALD.

INT.—Ah, Bones, how do you feel this evening?
BONES.—About "so so," Mr. Johnsing.
TAMBO.—Ise got a little conundrum for to ax you, gemmen.
INT.—Well, let us hear it.
TAMBO.—When is wine like tobacco?
INT.—I am at loss for an answer.
BONES.—Give it up, Tam. What de answer?
TAMBO.—When it's in a pipe.
INT.—Rather tart; but it will pass. Say, Bones, I learn that, owing to bad business, you have been compelled to sacrifice your newspaper route. Is that in accordance with the actual state of affairs?
BONES.—Sich is de melancholic fac'.
INT.—Well, what are you driving at now?
BONES.—Oh, Ise clerking in a crockery store.
TAMBO.—Oh, dat nigger talks as if he was in his *cups.* I guess he is tryin' to *sellers.*
BONES.—None of your *saucer.* I'll *bowl* you out.
TAMBO.—You talk as dough you could *pitcher* man out, but if you tackle me you'll git a fearful *dish.*
INT.—I never saw such hot heads since I was born. You had both better go and stand on your heads until you cool off a bit.
TAMBO.—Oh, you go to *China.* Do you take us for *tumblers?*
BONES.—Enough of dis unseemly levity. Mr. Johnsing, I'm going to visit my gal dis ebenin'. How does my *toilet set?*
INT.—I can't see very well without my *glasses;* but if your *castor* corresponds with the rest of your attire, it will do very well. Our platonic vocalist will now sing:

WHEN WE LAY US DOWN TO SLEEP.

BY ARTHUR W. FRENCH.

When we lay us down to sleep,
In some sad, sweet day to be,
When the grasses wave and creep
Softly over you and me,
Who will miss our faces then?
Who of us sweet thoughts will keep
In that lonely moment when
We shall lay us down to sleep?
Chorus.—Who will care for you or me?
Who a tender thought will keep
In that sad, sweet day to be
When we lay us down to sleep?

When we lay us down to sleep,
With our hands across our breast,
And our slumber sweet and deep
Bringeth to us peace and rest,
Who will come to kneel above,
Where the wild flowers nod and creep?
Come to whisper words of love
When we lay us down to sleep?
Chorus.—Who will care for you or me? etc.

When we lay us down to sleep,
And our journeying is o'er,
When the shadows round us creep,
Here on earth to wake no more,
Will it matter then at all
Who may sigh or who may weep?
Since sweet rest to us befall
When we lay us down to sleep.
Chorus.—Who will care for you or me? etc.

AN OLD-TIME CIRCUS BILL.

Frank Whittaker sends us a bill, printed upon pink satin, of performances given in Exeter, Eng., in 1834. One of the chief features is the representation of a Spanish bull-fight, of which there is a large cut on the programme. The Mr. Hengler is the father of J. Milton Hengler, a performer well known in this country.

RYAN'S ROYAL CIRCUS.
FRIDAY, JAN. 10, 1834.

By desire, and under the distinguished patronage of JOHN QUICKE, Esq., High Sheriff of the County of Devon.

The performance will commence with the celebrated national sport

THE TORREO, OR SPANISH BULL-FIGHT,
as actually witnessed by Mons. Hengler, at Madrid, in the year 1823.

The great curiosity and anxiety that has always been evinced by travelers and the public to acquire even the slightest knowledge of this most extraordinary amusement, so entirely peculiar to Spain, and the singular advantages possessed by the arena for its representation, together with the circumstance of Mr. Hengler having had the good fortune to be an eye-witness to one of the most imposing of these spectacles, and consequently being able to present the public with a perfect fac-simile in every particular, has induced Mr. Ryan, regardless of expense, to produce this exhibition, which, he flatters himself, from the splendor and variety of its costume, the chivalrous interest of its nature, and remarkable novelty of its ceremonies, will be found one of the most imposing and correct of the many gorgeous national pageants so exclusively belonging to the Arena.

From the announcement of a BULL-FIGHT at the Arena, many persons most probably will imagine that the said animal will be introduced; but the public is respectfully informed that the beautiful Arabian pack-horse will represent the bull, and will display that wonderful sagacity which will astonish the spectators.

The Rival Leapers
MESSRS. FIELD AND RANDALL
will go through their trampoline tricks and somersets.

For the fifth time will be brought forward the beautiful black steed BUCEPHALUS by MR. BRIDGES.

MR. CHAPMAN will appear as THE RED LANCER, and perform the whole of the lancer's exercise on a rapid courser.

MRS. MOSELY, who is universally allowed by all who have witnessed her surprising feats to be the first female performer in the kingdom, will exhibit astonishing EVOLUTIONS ON THE TIGHT-ROPE.

MONS. HENGLER ON THE TIGHT-ROPE.

MR. BRIDGES JR. will introduce a pantomimic scene on the single horse, entitled

THE STORM AT SEA, OR THE TAR'S VICISSITUDES.

COMIC GYMNASTIC SCENE,
in which Messrs. Ryan, Chapman, Bridges Jr., Mosely, Mulligan, Field, Mons. Henrico, Hengler, Mulligan Jr., and Williams as Clown, will appear.

MRS. BLYTHE ON THE SINGLE HORSE.

The classical interlude of MR. BRIDGES Jr. of
THE VENETIAN STATUES,
OR LIVING MODEL OF ANTIQUITIES.

1. Hercules struggling with the Nemean lion, in the four well-known attitudes. 2. Cincinnatus the Roman fastening his sandals. 3. Elatreus throwing the discus or quoit. 4. The slave Romeleur, the grinder, sharpening his knife while overhearing the conspirators. 5. Three of the beautiful poses of the Gladiator. 6. The African alarmed at the thunder. 7. Ajax defying the lightning. 8. Romulus, from David's picture of the Sabines. 9. Remus' Defense, from the same. This representation will conclude with three of the celebrated positions of the Dying Gladiator.

MR. RYAN, in order to introduce the infant prodigy, will exhibit a most graceful and interesting scene from mythology called

THE GAMES OF ZEPHYRUS AND CUPID,
OR LOVE AMONG THE ROSES.

The entertainment to conclude with
THE ELECTION, OR MAN STICHEM.

Mr. William Button	Mr. Randall
Jeremiah Stichem, not quite starved, but almost	Mr. Field
Landlord of the Horse and Groom	Mr. Bridges
Postman	Mr. Pattison

Front boxes, 2s. 6d.; side boxes, 1s. 6d.; pit, 1s.; gallery, 6d.

Officers will attend. Doors open at 6 o'clock, and commence at 7. Tickets may be had at the arena and at Culmun's General Printing Office, where places for boxes may be taken.

N. B.—Equestrian tuition by Mr. Bridges, riding-master. Horses broken for the road or field.

"SHOELACES, NECKDIES, OR SUSHPENDERS!"

TO MY FRIEND DICK GORMAN OF GORMAN AND ROMER—"OLD PARD."

BY JOSEPH G. WOOD.

I am boddhered to death efery day, in my adhore,
By dem fellers mid boxes und bags;
If I git dem a schance vonce to borrow my ear,
Dheir tongue lige a dog's tail id vags!
If I veaken a liddle, und dhey catch my eye—
Dhem's der fellers dot nefer surrenders—
Dhey strigke a bosition, und loudly dhey gry:
"Any shoelaces, neckdies, or sushpenders?"
Chorus.—If you valk drough der cidy you'll meed dem sweer chaps,
Und dey'll say: "Moly Hoses defend us!"
Bud if you bass by, dey ad you vill gry:
"Any shoelaces, neckdies, sushpenders?"

Vone day vone of dem fellers game in my adhore,
Vhile der ghal she vas sgrubbing der floor;
As soon as he saw her he fell dhead in lofe,
Und gommenced righd avay to adhore!
He gried: "Vhill you hafe me, oh, vhill you be mine?
My oldt man some money vhill lend us;
Vhe'll sdard a small sdore ub on Afenue A,
Und sell 'shoelaces, neckdies, sushpenders!'"
Spoken.—Bud on agound of hafing a young man who vas a pork-budcher, she dolt him: "No, sir!" He gwick rushed oud of der blace, und swhore he vould kill himself! Sure enough, he vas found der nexd morning by a boliceman—dead—drunk in a disdillery. Sdhill, for all dot:
Chorus.—If you valk drough dis city, etc.

Dis young man vend grasy—ad lesad, so I'm doit,
On agound of der gal dot he lofed,
He vhas drunk efery dhay for six months or more,
Und ad lasd on der "Island" god shofed;
In der bapers lasd veek vas a schmall biece of news,
Dot mid biddy und sorrow did rend us.
Id schaded dis young man vas found in his cell,
Hung ub by a hair of sushpenders!
Spoken.—I don'd know how drue dot is myself, bud since dot dime I vould be villing to shwear I hafe seen der ghosd of dot same young man going round der cidy. Anyhow, I vill shwear to ven ding, und dot is:
Chorus.—If you valk drough dis cidy, etc.

THE FIRST PERFORMANCE of "The Forty Thieves" in Boston, Mass., in 1810.

At this time the Boston Theatre, in Federal street, in that city, was under the management of J. H. Dickson, Snelling Powell and John Bernard, and the taste of the people for spectacles began to develop itself. "Tekeli," which had been brought out in 1809, proved successful. Before the production of "The Forty Thieves," on March 12, 1810, the theatre was closed for ten days, and that spectacle was produced in a style of magnificence which, the records say, has never been equaled since.

When this piece was produced, the managers were about two thousand dollars out of pocket on the business of the season, but it proved the "open sesame" to the purses of the public; and so great was the attraction that people were refused admittance on several evenings, every inch of room being occupied long before the curtain went up. Books of the performance were sold at twelve and a half cents, and the managers not only retrieved the losses made in the earlier months of the season, but divided some three thousand dollars clean profit over and above all expenses. The receipts of the first night were nine hundred and eight dollars and thirty-seven cents, and the amount received for nine successive performances was six thousand six hundred and forty-seven dollars and twelve cents. The play had a good run for many seasons.

Fennell, who was then editing a magazine here called "Something edited by Nemo Nobody," composed the following epigram on the play:

"The Beggar's Opera, they say
(Sure fashion is a witch),
Made Rich, the manager, be gay,
And Gay, the author, rich.

"So *here* aspiring honesty
No patronage receives,
While thick as bees the public fly
To help the Forty Thieves.

"'Tis well our managerial clan
The public taste have hit;
For, had they not, this season's plan
Had left the biters bit.

"No more counts Powell what it cost—
His cheeks with rapture burn;
What forty *honest* souls had lost
His '*Forty Thieves*' return."

Of those in the cast, John Bernard died in destitute circumstances in London, Eng., Nov. 29, 1828, at the age of 72 years; John Darley Jr. died in Philadelphia, Pa., in 1853, aged 78 years; J. H. Dickson retired from the stage in Boston, Mass., April 14, 1817, and died there April 1, 1853, aged 79 years. We think that the gentleman who played Cassim was John Johnson, who died in this city Oct. 25, 1819. Mr. Claude, according to some authorities, died young; but others assert that he retired from the stage, studied theology, made the pulpit his stage of action, and lived to a mature age. Mr. and Mrs. Mills had previously appeared in New York, at the Vauxhall Garden Theatre, in the Summer of 1803. Mr. Mills was a good comedian, well known in Boston and Philadelphia, and his wife had some reputation in singing chambermaids, and was a fair walking lady. Mrs. Darley (formerly Miss Ellen Westray) died in Philadelphia, Pa., in 1848, aged 69 years. Mrs. J. Simpson also died there in 1832, aged 49 years. Mrs. Graupner was the wife of a musician in the orchestra, and for many years was a favorite vocalist and walking lady at this theatre. Mrs. Claude last appeared upon the stage at the Park Theatre, New York, July 22, 1816.

BOSTON THEATRE.
THE FORTY THIEVES
Never performed in Boston.

The publick are respectfully informed that this brilliant spectacle has been in preparation the whole of the season, and is now brought forward with much greater expense and with a more splendid display of magnificent scenery than any other piece ever produced in Boston.

ON MONDAY EVENING, MARCH 12, 1810,
will be presented a Prelude, in one act, called
THE REGISTER OFFICE, OR DONALD McINTOSH IN LONDON.

After which, for the first time, a Grand Operatical Romance called

THE FORTY THIEVES.

Written by R. B. Sheridan, Esq. The Musick composed by Mr. Kelley. The Scenery, Machinery, Dresses and Decorations entirely new. The Scenery and Machinery designed and the Painting executed by Mr. Worrall.

Ali Baba, a poor woodcutter	Mr. Bernard
Ganem, his son	Mr. Darley
Mustapha, the cobbler	Mr. Dickson
Selim	Mr. Claude
Cassim, the rich brother	Mr. Adams
Abdallah, captain of the thieves	Mr. Johnson
Hassarac, second captain	Mr. Claude
First Robber	Mr. Mills
Orcobrand, genius of the forest and protector of the thieves	Mr. Barnes
War	Mr. Robertson
Famine	Mr. Parsons
Fraud	Mr. Stowell
Rapine	Mr. Sumes
Morgiana, slave to Cassim	Mr. Allen
Cogia, wife to Ali	Mrs. Darley
Zaide, wife to Cassim	Mrs. Mills
Ardinelle, Fairy of the Lake	Mrs. Simpson
Attendant on the Fairy	Mrs. Turner
Gossamer, principal sylph	Mrs. Graupner
Zelie, daughter of a Bashaw	Miss Worrall
	Mrs. Claude

Fairies, Sylphs, Naiads, etc., etc.

SCENE 1.—The Grotto of the Fairy of the Lake, consisting of brilliant antique Basons and Columns, formed of variegated Spar, supporting a roof of the same. At a distance a Lake, floating on which is seen the Fairy Ardinelle, in a superb Transparent Car, composed of Spars and Shells, and drawn by Swans—Nymphs, Sylphs, Naiads, etc., attending on the Fairy, who waves her wand and shews, in vision, Ali Baba and his son Ganem, with their Jackass, and expresses her determination to protect the virtuous Ali and his family.

SCENE 2.—Ali, Ganem and the Ass are seen going to their daily labor, as the Fairy had before shewn them.

SCENE 3.—A Turkish Garden and Piazza belonging to Cassim, the rich brother.

SCENE 4.—Ali Baba's Cottage.

SCENE 5.—A forest, with the outside of the Robber's Cave—Rocks and Mountains in the distance. The Forty Thieves are seen coming in full galop over the mountains, first at a great distance, then nearer; having dismounted, they enter in grand march, pronounce the charm, and the *rock opens.* Some of the Robbers go into the rock, and the rest depart in search of plunder.

SCENE 7.—The Robbers in ambush. A Caravan, with Zelie in it, is seen passing over the mountains. The Robbers attack it, and take Zelie prisoner.

ACT II.—SCENE 1.—The abode of Orcobrand—a dark and dismal place in the heart of the rocks—Orcobrand is seated on his throne, surrounded by War, Famine, Fraud and Rapine.

SCENE 2.—A Pavilion in Cassim's House.

SCENE 3.—A street in Bagdad, with Mustapha the cobbler's stall.

SCENE 4.—A view in Bagdad, and Cassim's House.

SCENE 5.—The Veranda, with the Oil Jars, each containing a Robber.

SCENE 6.—The Pavilion.

SCENE 7.—A superb banqueting-room. In this scene the favorite

TAMBORINE DANCE BY MORGIANA.

SCENE 8.—The abode of Orcobrand. The Rock opens, and discovers Abdallah and Zelie chained within it. All Baba, Cogia, Ganem and Morgiana are likewise in the power of Orcobrand. The fiends are about to seize them, when the fairy Ardinelle enters, darts a thunderbolt at Orcobrand, and destroys him.

SCENE 9.—The Palace of the Fairy of the Lake, the Architecture of which is composed of Gold Wreathed Columns, and rich-frosted Vases, with Gold-banded Pedestals. At the termination is seen

A BEAUTIFUL LAKE AND TEMPLES, IN TRANSPARENCY.

Cupids passing and repassing in Floating Temples, etc., the whole scene forming a most enchanting *coup d'œil.*

To which will be added

FORTUNE'S FROLICKS.

*** Places may be taken at the box-office from 11 to 1 o'clock on Saturday, and on the day of performance. Correct books, containing a description of the Scenery, Machinery and incidents, and likewise the whole of the Songs, Duets, Choruses, etc., to be had at the box-office *only,* price 12½ cents.

The time of the curtain's rising is altered to half-past six o'clock precisely.

FADED FLOWERS.

RESPECTFULLY DEDICATED TO MISS LISSIE WILLIAMS, THE YOUNG AMERICAN PRIMA-DONNA,

BY T. W. HANSHEW.

There's not a flower that blooms
On hill or grassy glade,
But, like the hopes of years gone by,
Must droop its head and fade;
There is no rose without a thorn,
No heart but what has known
How hollow all the world can seem
When friends from us have flown.
Chorus.—There's not a flower, there's not a flower,
That doth not bloom to fade,
And all its beauty is forgot
When in the dust 'tis laid.

The rose you gave me yesterday
I cherished for the hour,
But at the sunset's crimson glow
I held a faded flower.
The heart that beat with rapture then,
And never knew a pain,
Cold 'neath the sod is lying now—
It will not throb again.
Chorus.—There's not a flower, etc.

'Twas but a night ago we stood
Down by the linden-tree,
And in the moonlight's silver flood
My heart I gave to thee.
And now by a grassy mound I stand
Alone, at the midnight hour,
While scalding tears fall thick and fast
Upon a faded flower.
Chorus.—There's not a flower, etc.

Brooklyn, L. I.

TOM THUMB'S "FAREWELL" in Washington, D. C., in 1847.

This celebrated dwarf is now giving entertainments throughout the country, and in this connection the appended copy of a bill announcing his retirement "forever from public life" as long ago as 1847 will be perused with interest:

GENERAL TOM THUMB,
THE MAN IN MINIATURE.

POSITIVELY FOR THREE DAYS ONLY. He will hold his Public Levees, at the Jackson Hall, Pennsylvania avenue, Washington, on

MONDAY EVENING, APRIL 12, 1847,

and Tuesday and Wednesday, April 13 and 14, day and evening. Hours on Monday evening, from 7½ to 9 o'clock. On Tuesday and Wednesday he will hold

THREE LEVEES,

each day, at the following hours—from 11½ to 1, from 3½ to 5, and from 7½ to 9 o'clock. Doors open half an hour in advance.

This extraordinary and interesting little man has performed before

FIVE MILLIONS OF PEOPLE

during the last three years, including Her Majesty Queen Victoria of England, the King and the Queen of the French, Nicholas the Emperor of Russia, and all the PRINCIPAL CROWNED HEADS AND NOBILITY of Europe. It is now about four years since the little General appeared in Washington, and his weight is precisely what it was at that time viz.,

ONLY FIFTEEN POUNDS!

He is perfectly symmetrical in all his proportions.

HE IS SMALLER THAN ANY INFANT THAT EVER WALKED ALONE,

and is intelligent and graceful beyond conception. He will relate his History and Travels, give an account of his reception before the Crowned Heads of Europe, and appear in all of his

WONDERFUL PERFORMANCES

and beautiful costumes, including Songs, Dances, Grecian Statues, imitations of Napoleon Bonaparte, Frederick the Great, etc., etc. He will also appear in the beautiful Court Dress worn before Queen Victoria, his elegant Highland Costume, etc.

The magnificent presents, jewels, etc., received from Queen Victoria, Louis Philippe, the Emperor of Russia, and other European Sovereigns will be exhibited. The General's elegant

MINIATURE EQUIPAGE,

consisting of Pigmy Ponies, Chariot, and Elfin Coachman and Footman in Livery, will be seen in front of Jackson Hall every day at 1 o'clock and 5 o'clock, and will promenade the public streets daily.

NOTICE TO THE PUBLIC.

This is POSITIVELY THE LAST TIME that General Tom Thumb will ever be seen in Washington, as he

RETIRES FOREVER FROM PUBLIC LIFE

as soon as he has paid a brief visit to the principal cities in the Union. His engagements are such that he cannot visit Georgetown, as he appears on Thursday next at the Lyceum Hall, Alexandria, and proceeds direct to Norfolk and Richmond.

Admission, 25 cents; children under ten years, 12½ cents; reserved places, 50 cents—children half-price.

TOAST.

WRITTEN BY CHARLES McGINNIS ("MACK"), AND RESPECTFULLY TENDERED WITH COMPLIMENTS TO SOL SMITH RUSSELL.

It's a "toast" which I heard
Quite early in youth,
And I have often referr'd
To as "solid" truth—
And to you I'll impart
What it is: You'll boast
Of it, ere you depart,
As quite a good toast!
Chorus.—Here's champagne
To my real friends,
And real pain
To my sham friends. [*Repeat.*]

"Men are not what they seem"
At all times, 'tis true;
Of course that does not mean
Either me or you!
But a true man at heart
I respect the most;
So before you depart
Please accept my toast.
Chorus.—Here's champagne, etc.

If you'd keep your dear friend,
Don't give nor borrow—
If you'd lose him, why, lend
Your cash to-morrow!
Say! let your nag and cart
Stand hitch'd to a post!
Well, if you must depart,
Remember my toast.
Chorus.—Here's champagne, etc.

If you please, ere you go,
Dear ladies, a word—
It's "leap-year," and you know
I now can be heard;
Here's my hand and my heart,
Enough for a host
Of you. Ere you depart
Take both, and (applaud) my toast.
Chorus.—Here's champagne, etc.

Montgomery, Ala., Jan. 15.

THE ELYSIAN FIELDS, Hoboken, N. J., in 1845.

We present our readers with a copy of a bill of a negro-minstrel entertainment given here when the place was a fashionable resort for the residents of New York during the Summer months. Of those who took part in the performances, Dan Emmit, although he was styled "Old" upon the bills, is still living (30 years later), and residing in Chicago, Ill. Billy Whitlock is living in retirement in this city. He is deprived of the partial use of his limbs by paralysis. He and Dan Emmit were two of the originators of negro minstrelsy, as far as the records show. Charley White is still before the public, performing in variety theatres. Jerry Bryant died in this city April 8, 1861. Dan Gardiner afterwards became a popular circus clown, and is still living in Philadelphia.

ELYSIAN FIELDS, HOBOKEN, N. J.
The only fashionable resort on the banks of the beautiful Hudson.

ENTIRE CHANGE OF NOVELTIES
for this week, commencing
MONDAY, JULY 28, 1845.
FREE EXHIBITIONS EVERY AFTERNOON,
on a stage erected for the purpose, in front of the Colonade.

Mr. McCARTY has the pleasure to announce to the families of New York that he has this week made an engagement with the celebrated

OPERATIC BROTHERS AND SISTERS,

led on by the justly celebrated and famous Dan Gardiner, known as one of the greatest negro performers of the present time. The following are the names of the male members of this unequaled Band:

1—Old Dan Emmit, a Violinist of great note.
2—Billy Whitlock, the only real Banjo-player living.
3—Charley White, that can't be beaten Accordeon Artist.
4—Master Jerry Bryant, master of the Tamborine.
5—Old Dan Gardiner, the terror of all Negro Dancers.

The visitors of the Elysian Fields are most respectfully informed that this week they will be entertained with the beautiful music of this popular Band. They will appear in all their Original Songs, Glees, Choruses and Dances, in which they bid defiance to all competition.

NOT DEAD.—T. C. Gourlay, whom we have, in reviewing old bills, stated to be dead, is living in retirement in Brooklyn. We congratulate Mr. Gourlay.

HOW SHE DIVIDES THEM.—It is Mary Murdoch Mason who divides her sex into three classes—the giddy butterflies, the busy bees, woman's righters. The first are pretty and silly, the second plain and useful, the third mannish and odious. The first wear long, trailing dresses, and smile at you while waltzing; the second wear aprons, and give you apple dumplings; and the third want your manly prerogatives, your dress-coat, your money and your vote.

THE GAME OF CHESS.

To Correspondents.

WM. MATHEWS, Camp Douglas, Utah.—No. 995 ending is as you suggest. The "½ game" you notice means that an actual draw is counted ½ to each player. Your copy of the "Handbook" was merely an unfortunate accident.

ALBERT F. GASKIN, Prairie du Chien, Wis.—Thank you; your problem shall have due examination.

JOHN A. DOUGLAS.—We reach Mr. Duffy through "care W. W. Morgan, 67 Barbican, London, E. C."

FRANK CROMWELL.—Very likely you find the problems mentioned much easier than the succession of masterpieces furnished by THE CLIPPER. Mr. Shinkman's address is Grand Rapids, Mich. Enig. No. 993 is right now, 1..R to Q B 3; also Prob. 995, from 1..Kt to K B 4.

A. P. G.—The above will settle your "stake" on 996.

JOS. N. BABSON.—As you don't write, we try. Thanks for kind and full repetition of our Centennial Tourney prospectus.

BRO. MOORE.—Thank you, too, for such liberal space devoted to our Centennial interests.

GEO. H. THORNTON AND W. H. RUSSELL.—Thanks for the offer and attention; but all propositions for exchange should be addressed to the proprietor, as directed at top of 8th page in each issue.

Reply to Col. Huggins.

BY GEO. E. CARPENTER.

The position taken by Col. Huggins in his declaration that "in a 2-mover, no matter how complicated, duals can and always should be avoided," may be carried by a simple flank movement.

In No. 1 of his collection, as published by Brownson, optional moves occur in reply to eighteen out of a total of twenty-seven possible varieties of the defense. There are not only duals, but triples and quadruples, quintuples and sextuples! No. 2 has the same complaint in a very mild form, while in No. 6 the disease is again more virulent. Why did not the Colonel follow the spirit of his manifesto, as above quoted, and *prevent* these duals instead of "avoiding" them? Do not understand me as calling attention to these instances of optional attack in the 2-moves of this collection for the purpose of detraction. My object is not to condemn the collection, but to condemn the Colonel.

If I mistake not, the other members of the committee of consultation held views opposed to the Colonel on this point. A 2-move may have forms of the defense whose selection is purposeless, just as well as a problem of larger calibre. Taking for illustration the Colonel's No. 2, we notice that the only dual that arises in reply to Black, 1..R to Q B 6. The position is:

WHITE.—King at his B 6; Queen at K 8; Bishops at Q Kt 5, and Q Kt 6; Knights at Q Kt 3; Pawns at Q Kt 7, and K B 4th.

BLACK.—King at Q 4; Rook at K 8; Knights at Q R 4, and K B 8; Pawns at Q 3, and K B 4th.

White to play and give mate in two moves.

In this case the insignificance of the deviation from the theoretical standard lies in the fact that, Black 1..R to Q B 6 instead of being a "minor variation," as some try to argue, including the Colonel himself when he comes to 3-moves, *is not a variation at all!* If it was, we would have *fourteen* variations just from the different squares at which this Rook may chance to terminate its move. The absurdity is apparent when we reflect that the movement of this Rook gives rise to but three variations, all told, viz., (*a*) R to K 3 +; (*b*) R × Q, or anywhere else on that file; and (*c*) R to Q 6, or anywhere else on that rank. What becomes of R to Q B 6? It is only an individual form of Var. (*c*). Instead of being a distinct variation, it is only one of several *varieties* of the same thing.

It is in such cases as this that I claim duals are endurable. As regards the kind of error, there is no reason to distinguish between a 2-move and a 3-move, though it is, of course, plain that a given error is more conspicuous in the former. But to say that, because rather more conspicuous, it therefore completely swamps the 2-move, is quite another thing. It might do to say this of No. 1, because, although each error in itself is of the same light character as that in No. 2, there are so many of them as to overwhelm an otherwise fair problem. In No. 2 the disease is not only slight in kind, but local; while in No. 1, though also slight in kind, it pervades the whole system. No. 2 is like a man with a pimple on his back, while No. 1 is like a man with a pimple for every pore of his body. In both cases the disease is "pimple;" but in the one the man comes up smiling, while in the other he goes to the hospital.

To the above slight form of error I apply the term defect; but there is a much more serious form, which I have termed the imperfection. While a problem, even a 2-move, can stand several defects, a single imperfection becomes at once much more serious. Now, I shall not, at present, go over "the little points" touching this more palpable degree of error, as they must be already pretty well ventilated; but conclude by suggesting to the Colonel that the final assertion, made "once for all," in his recent letter, conveys the untenable implication that someone has held the contrary view.

Enigma No. 999.

From the Deutsche Schachzeitung.
BY CONRAD BAYER, LL.D.

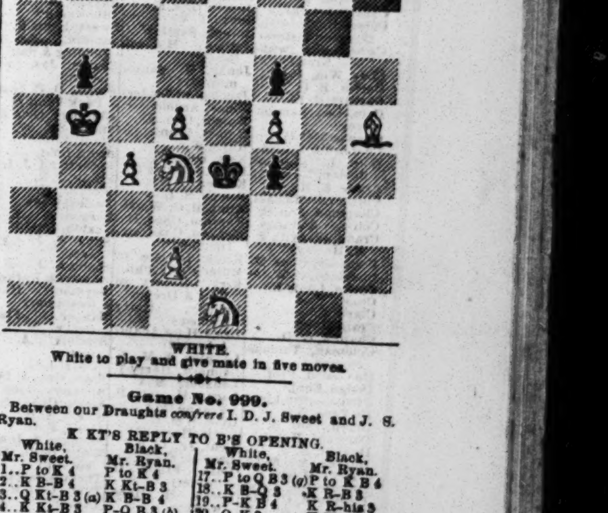
at Q Kt 5, K 8, Q Kt 6, Q 3, K 5, K B 2, and 6.
at Q 4, K Kt 4, Q R 6, K Kt sq, Q 7, K R 6.

White to play and give mate in four moves.

Problem No. 999.

BY COL. A. E. HUGGINS.

BLACK.



WHITE.

White to play and give mate in five moves.

Game No. 999.

Between our Draughts *confrere* I. D. J. Sweet and J. S. Ryan.

K KT'S REPLY TO B'S OPENING.

White. Mr. Sweet.	Black. Mr. Ryan.	White. Mr. Sweet.	Black. Mr. Ryan.
1..P to K 4	P to K 4	17..P to Q B 3 (*g*)	P to K B 4
2..K B-B 4	K Kt-B 3	18..K B-Q 3	K R-B 3
3..Q Kt-B 3 (*a*)	K B-Kt 5	19..P-K B 4	K R-his 3
4..K Kt-B 3	K B-B 4	20..Q-K 2	K Kt-B 3
5..K Kt × K P	P-Q B 3 (*b*)	21..Q-K 5	Q-her 2
6..K P × P	Q Kt-Q 4 (*c*)	22..K B-B 4 +	K-his R sq
7..Kt × Q B P	Q Kt × Kt	23..K-his R sq	R × R P + (*h*)
8..K B × B P	Castles	24..K-Kt sq	Q B-Kt 3
9..K B × Kt	Q B-Kt 5!	25..Q-K 3	K Kt-Kt 5
10..P-K B 3	Q Kt-R 4 (*d*)	26..K × K Kt	Kt-his 5 +
11..Q Kt-K 4	Q-K 2	27..K-his Kt 3	Q-K 2!
12..P-Q 4	Q R-Q sq	28..K-home	P-K B 3
13..Castles (*e*)	Q R-Q sq	29..K B-Q 2	Kt-K 5
14..P-Q 5!	Q R × P	30..K B-B 2	K Kt-Q 4
15..Q Kt × R	Q × Q Kt	31..Q R-Q sq, and Black resigned.	
16..B-K 4	Q B-home		

NOTES BY I. D. J. S.

(*a*) Preferable to P to Q 4, or 3d. Staunton remarks that, "it secures an opening fully equal to your opponent's."

(*b*) If 4..P to Q 3, the game is strictly even. See "Handbook," p. 226.

(*c*) Premature; evidently overlooking the reply, which is disastrous. Students will do well to note this error. When not playing "skittles," Mr. R. is too wide-awake for this "sort of thing."

(*d*) The ingenuity of desperation. Even suppose White × B at once; Black can never succeed in planting Q at K B 3, afterwards mating at B 7—except vs. a mere tyro.

(*e*) Taking B is perhaps more decisive.

(*f*) Why not × B? White appears overcautious.

(*g*) Black's game is utterly hopeless; nothing but the chance that White might "slop over" prevents his resignation right here.

(*h*) Ingenious, but too *attenuated.* Mr. Ryan dies game. See, also, move 27.

CHEQUERS.

To Correspondents.

O. B.—1. Mr. Yates is editing a draughts department at the present time; he is a very fine player. 2. No.

G. R.—Dr. Clute resides in Utica, N. Y. Your position is drawable.

J. L. WHELAN.—See "Vernon Draughts Club, Chicago, Ill." Positions shall be examined soon. We shall be pleased to receive tidings of your club.

M. W., Oxford.—Thanks for games between Messrs. Wyllie and Bowdish, and Wyllie and Bowen.

T. H. T.—We fear that Anderson's 2d edition is not procurable at present. Address Ed. James, as per advertisement in THE CLIPPER.

SOLUTIONS OF POSITION AND ENIGMA NO. 42.—Correct solutions of the above have been forwarded by Geo. V. Carl, Jno. L. Whelan, Plymon E. Garrety, E. J., George Lee, Acme Club, and C. A. A.

W. J. DODD.—1. We cannot furnish a file of THE CLIPPER's draught columns. 2. There is no penalty in the case stated by you.

Game No. 44.—Vol. 23.

Played between our correspondent W. Upham of Akron, O., and A. Holloway of that city.

OLD FOURTEENTH.

Black. Mr. Holloway.	White. Mr. Upham.	Black. Mr. Holloway.	White. Mr. Upham.
1..11 to 15	23 to 19	15..10 to 17	25 to 2
2..8 11	22 17	16..17 22	2 9
3..4 8	17 13	17..5 14	19 16
4..15 18	24 20	18..12 19	24 15
5..11 15	28 24	19..14 18	15 10 (*c*)
6..8 11	26 23	20..3 8	10 6
7..9 14	31 26	21..8 11	6 2
8..6 9	13 6	22..11 15	28 24
9..2 9	26 22	23..22 25	29 22
10..1 6	22 17	24..18 22	2 7
11..9 13 (*a*)	32 28 (*b*)	25..25 29	7 11
12..13 22	30 26	26..15 18	24 19
13..11 20	21 17	27..29 25	11 16
14..14 21	23 18	28..25 22	19 16

White wins.

NOTES BY W. UPHAM.

(*a*) "The American Draught-player" gives this for a draw. (*b*) This leaves the books so far as my knowledge extends. (*c*) 15 to 11 gives Black a draw, thus:

19..	15 to 11	22..26 to 30	17 to 14
20..21 to 25	30 21	23..30 26	14 9
21..22 16	21 17	24..26 23, drawn.	

Solution of Position No. 43.—Vol. 23.

BY A. DEAN.

White.	Black.	White.	Black.
1..19 to 16	12 to 19	5..31 to 6	2 to 9
2..18 15	11 18	6..17 3	9 14
3..13 9	5 14	7..26 22, White wins.	
4..26 23	19 26		

Solution of Enigma No. 43.—Vol. 23.

BY EUGENE LAUGHLIN.

White.	Black.	White.	Black.
1..18 to 14	10 to 17	4..25 to 22	17 to 19
2..29 25	3 10	5..32 ...	14, White wins by a position well known to good players, but nevertheless cleverly brought about.
3..27 24	20 27		

Enigma No. 44.—Vol. 23.

BY LEONARD FENNER.

Black men on 12, 16 and 24. Black King on 20.
White men on 7, 10, and 22. White King on 23.
White to move and win.

Position No. 44.—Vol. 23.

BY W. UPHAM.

BLACK.

WHITE.

White to move and win.

PERHAPS CHILDREN are the silver cords that bind us to heaven, and yet a man doesn't think about that who, after listening until 3 A. M., to the music of his infant, just glances wearily at his watch and remarks to his wife, "My dear, I think I'll go out into the woodshed and try to get a little sleep."

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical, and Minstrel Professions.

THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that by a recent change in the postal laws all letters, etc., in transit between the United States and Canada, must be *prepaid*, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, Jan. 24.

LADIES' LIST.

Arnold, Ella 3c.
Breyer's Com. Co., Manag. of Mary
Bailey, Ella (2)
Barry, Virginia E.
Bridges, Eloise
Bridges, Wenona
Briggs, Ada
Burger, Miss M. L.
Bittman, Mrs Grace
Bretto, Emma
Bassinet, Carrie
Bradley, Leonora
Breton or Bryant, Annie
Blossom, Mrs. "Nat"
Connelly, Sadie (song-and-dance)
Campbell, Mrs. Nora
Crabtree, Lotta
Clifforde, Annie
D'Este, Helen
Estelle, Katie
Ellis, Lillie
Fisher, Dora
Forester, Nellie
Fisk, Marion
Fisk, May (2)
Fisk Comedy Co., Manager of May
Florence, May
Granger, Josie
Girard, Mrs. Emile
Gray, Ada (late of Albany, N. Y.) (3)
Gray, Martha (p. o. m. Camden, N. J.)
Haslam, Hulda 17c.
Hall, Minnie
Hindle, Annie (2)
Hamilton, Mrs. Claude
Henri, Flora (of Henri Family) (2)
Helene, Belle
Holman, Mrs. H. (of Holman Co.)
Harris, Mrs. Grace
Heslep, Grace
Howes, Mrs. Frank J.
Irwin Sisters
Jasper, Marie
Jee, Mrs. H.
Kellogg, Alice (2)
Kerns, Mrs. Frank
Kingsbury, Alice
Kennedy, Nellie Palmer
Knapp, Mrs. S. L.
Lawrence, Ada
Lindsey, Jennie
Lee, Rose "Lotta"
LaVerde Sisters
Le Brun, Eliza
La Verde, Mad.
Love, Ella
La Verde, Mrs. M. C.
Laurent, Ada
Magill, Mary (of Two Orphans Co.)
Malaren, Tillie
Montague, Louise (vocalist)
Monzert, Belle
Morris, Viola (of Shay's Co.)
Mathews, Julia
Martin, Carrie (actress)
Maddison, May
McAllister, Phoebe
Morgan, Etta
McDonald, Flora
Nelson, Nellie (late of Detroit, Mich.)
O'Brien, Norah (of Healy's Co.) (2)
Oates, Mrs. J. A.
O'Neil, Sadie (actress)
Price, Annette 5c.
Pauline, La Belle
Renard, Zelia
Remington, Mrs. Jennie
Ross, Miss Bennie
Rosette, Mlle.
Riddel, Kate
Richmond Sisters
Rainford, Minnie
Robinson, Marion
Rainford, Alice
Stokes, Emma
Sulinin, Millie
Shields, Tillie
Swinbourne, Marie (2) 23c.
St. Felix, Leonora
Sherman, Dollie
Siddons, Miss F.
Somers, Alice
Stanley, Kittie
Schofield, Imogene
St. Felix, Henrietta
Venus & Adonis
Vivian, Sadie
Vincent, Ida
Violette, Miss (with Jos. Paul)
Victoria, Mlle. (gymnast)
Wentworth, Lu-lu
Watson, Mrs. Louisa
Westran, Florence (of Norfolk, Va.)
Willis, Jennie
Whitland, Kittie
Willis, Hattie (of Willis Sisters)
Warner, Florence
Wood, Ada
Woods, Carrie
Zoerner, Annie

GENTLEMEN'S LIST.

Aldine, Ed.
Andress, Chas.
Andrus, Prof. (magician)
Anderson, Mr. (advance-agent)
Allison, J. (of Australia)
Allen, D. R. 3c.
Arlington & Rice
Alluvar, J. D.
Allyne, E. T. J.
Arstingstall, Geo.
Ayres & Co. (scenic artists)
Aubrey, Robt.
Ahrendt, Carl
Ala, — (gymnast)
Brown, T. (2)
Bosco, Sig.
Benton, Chas.
Barton, Thos. (vocalist)
Bradley, A. D.
Benedict, "Lew"
Bush, I. T.
Burke, Wm. (p. o. m. Brownsville, Neb.)
Bennett & Mason
Burke, J. W. (actor)
Bridgers, Thos. H.
Buell, Ed. C.
Belmont, Chas.
Bailey, Col. Jas. E.
Brown & Sanford
Barnabee, H. C.
Barnum, Henry 10c.
Burke, Jno. (of "Buffalo Bill" Co.)
Blanchett, Chas. E.
Bowron, Prof. Wm (leader)
Browne, Jno. H.
Bristol, Chas.
Boice, Chas. E.
Buckley, Joseph (minst. "biz")
Bryant, Wm.
Bates, Walter
Blossoms, The
Barlow Bros.
Burke, J. M. (with Tableaux of Erin)
Barlow, W. (of Barlow Bros.)
Barr, G. (musician)
Crager, Geo. C.
Conway, H. G.
Coup, W. C. (2)
Coes, Geo. H.
Caffrey, Jas. (actor)
Coleman, Mr. (with Coleman Sisters)
Crosby, Wm. (with Sells' Bros.)
Cody, Wm. F. (2)
Colvin, E. D.
Carbart, C. L.
Cole, Lewis (manager)
Caywood, C. C.
Connors & Kelley
Cole, L. (late of Boston, Mass.)
Crane, E. Mills
Colwell, Jr. Michael
Chapman, Jno. C.
Connors & Mudge
Crane, W. (with R. M. Hooley)
Connolly, Chas. M.
Couldock, C. W.
Cooke, Louis E.
Chase, Wm.
Clark, Ed.
Craig, Robt.
Chaplin, G. D.
Coleman, Thomas (comed.)
De Castro, Prof.
Dodge, Benj.
Dibolo, — (fire-king)
De Vere, Wm.
Dixon, Thos. B.
Darward, Ed. A.
Dunbar, E. C.
Duprez & Benedict's Minst.) (2)
Delmar, Jos. (actor)
De Haven, Claude
De Haven, Geo. W.
Dot, Admiral
De Judge, Frank
Dunkin, J. R.
De Bar, Robt. (with Female Minst.)
Dessauer, Saml.
Dot & Spark (with Peak Family)
Edwards, Geo. H.
Eckert, Prof. Jno.
"E.," Ed.
Elder, Matt.
Edman, A.
Florence, W. J.
Frenches, The
Fitzgerald, Wm. (actor)
Fisher, F. G.
Forbes, Chas. (manager) (2)
Ferguson, O. J.
Fleming, W. J.
Frazier, Chas. G.
Fisher, H. (musician)
Forrest, J. W. (actor)
Fisher, Harry A. (actor)
Fish, J. Spencer
Fernet, Didier
Frank, Prof. Tony
Francis, Geo. (circus "biz")
Foustin, M.
Freeman, J. H.
Fitzgerald, Danl.
Fields, Frank (Dutch "biz")
Fair, Geo. A.
Forepaugh, Adam
Fish, Chas. E.
Gorman, "Tony" (of German Bros.)
Griste, Chas. B.
Gallear, A. W.
Grover, N. (manager)
Gray and Addie
Coulter, Harry
Gannan, Jas.
Griffin, Michael
Gordan & Joban
Griffin & Rice
Gurr, Harry 16c.
Guy, Sr., Geo. R.
Gray, Oscar
Gaylord, A. E.
Gibbons, Phil.
Gannon, Jas.
Hatch, C. A. H.
Hain, A. W.
Hanchett, D.
Hengler, T. M. (2)
Henderson, Thos. S.
Hall, Frank A.
Haywood, Thos.
Howard, Jas. A.
Hamilton, Wm. (actor)
Hitchcock, George (adv. agent) 6c.
Herndon, T. J.
Howard, Rollin (2)
Hensley, C. E.
Howard, Chas. L.
Herne, J. F. (actor)
Hutchinson, Asa B.
Harrison, J. M. 3c.
Howard, Joseph (Dutch "biz")
Hosmer, Harry
Harris, Lin.
Howe, Cady E.
Hanley, M. W.
Howard, G. C.
Hess, C. D.
Hallums, Geo F.
Herbert, Jas. W.
Huntley, Wm. A.
Howard, Jno. (of "Chris & Lena" Co.)
Holland Bros. & Mlle. Violetta
Hopkin, Mr. (of Sheperd's Ju S.)
Hamilton, Sergt. W. H. L.
Haines, Chas. E.
Heywood, J. (of Heywood Bros.)
Hogan, J. (of Hogan & Lord)
Hall, E. M.
Harrington & McGloin
Hernandez, Arthur
Hart, Thos.
Hanchett, David
Hall, Saml. S.
Issler, Ed. (2)
James, Geo. F.
Jones, T. V.
Joseph, Saml. H.
Jordan, Michael (actor)
Jenks, H. (pantomimist)
Jacobs, A. (leader)
Jones, Arnold
Knight, Geo. S.
Knight, Frank
Kaye, Wm.
Kirk, Geo. W.
Kernell, Harry (2)
Kidder, C. W.
Knapp, S. L.
Kimball, C. W. (2)
Keenan, Chas. H.
Kenyon, Chas. (circus "biz")
Kline, L. (late of Miller's W.G., Phil.)
Kirk, Robert (of Kirk & Drew)
Lindley, Harry (comed.)
Lee, J. H. (of Adams & Lee) (2)
Lannier, W. M. (2)
Leonard, Harry T.
Lenzberg, Max
Lacy, H. (of F. Frayne Co.)
Lyle, Wm. E.
Levit, Harry (2)
Lent, Jr., L. B.
Lazelle, Fred.
Luisi, Frank D. (leader)
Leech, H. Harewood
Lassells, George (actor)
Lorraine, Harry
Larkin, J. H.
Lewis, J. Warren
Laiscelle, Lyman
Lavake, W. K.
Leland, Matt.
Lamont, J. W.
Lyle, Wm.
Laine, J. H. (agent)
Magee, Jno.
Malon, Andrew
Middleton, Geo. (of Bailey's Circus)
McCue, H. L.
Murphy, J. E. (of Murphy & Mack)
Murphy, J. C. ("toothless")
Murray, J. H. (circus prop.)
McGill, W. (of "Mirror of Ireland")
Montague, Harry
Murray, Dominick
Maschl, Stephen
Maryon, Theophilus
McDonald, Jas. (of Batley, Eng.)
Middleton, Geo.
Martinho, Prof.
Mayo, Frank
McWade, Robt.
Manson, Wm.
Mortimer, Harry (of McWade Co.) 6c.
Mills, Wm. J.
Mowry, Fred.
McHall, E. (of Chris & Lena Co.)
McCauley, Charles (with J. M. Burke)
Morton, Jno. W.
McGill & Strong
Maeder, Fred. G.
Maxwell, George (actor)
Morris, T. (of Morris & Whitley)
Murray, Thos.
Marshall, Lannie
Morse, Frank B. (2)
Maas, Jas.
Morse, J. T. (of Healy's Co.)
McClaine, F. (with MacEvoy)
McClure, Charles (musician)
Norton, Sig. Francis
Nash, Danl.
Nichols, Adolph (leader)
Noyes, Frank (actor)
O'Neil, J. H. (actor)
Orrin, G. F.
Ogden, W. Rafield
O'Lynn, Bryan
Oswald, Peter
Ogden, W. R.
Perry, Prof. O. H.
Pedanto, Mr. 5c.
Pullman Bros.
Peyser, David
Pfaff, Henry
Peck, Wm. K.
Parker, Lewis (comed.) 3c.
Pholte, Jos. (2) 3c.
Piercy, Saml. W. (2)
Pacific Circus, New York &
Pullman, H. (of Forepaugh's Cir.)
Price, Mark M.
Peel, Wm.
Potter, Chas. A.
Pholte, Robt. H.
Pierce, Edwin (actor)
Roney, Jos. (of "Black Fiend" Co.)
Ritter, Paul
Rubini, P.
Richards, Geo.
Russell, Mark C.
Rose, B. V.
Richards, W. (man fish)
Robinson, H. (of Robins. Minst.) (2)
Rolland, Wm. E. (3)
Ritchie, Fred. (Dutch "biz")
Ray, Wm. & Maggie
Rother, Hugh
Ryan, Mr. & Mrs. Belvil
Raynar, W. G. "Showman"
Sweet, Louis B. (2)
Sanford, R. (of Fielding & Sanf.)
Sexton, Jas. (musician)
Smith, D. C. (with Peak Family)
Skillings, Geo. A.
Smith, Sidney
Stout, Wm.
Scott, Robt.
Sutherland, J. L.
Smith, J. R.
Sleeper, N.
Sealey, Chas.
Sargent & Co
Sexton, M. C.
Sanford, J. (gymnast)
Simons, J. (of Simons & Burke)
Seymour, Harry (costumer)
Sanger, Frank (actor)
Stewart, A. H. (actor)
Stutz, J. G.
Sage, Geo. A. 18c.
Sticknev, Robt.
Sivals, Chas. (2)
Sweet, S. H.
Stone, F. G.
Sheehan & Jones
Sully, Danl. (Irish comed.)
Thompson, Chas. J.
Tyler, Geo. H. (2)
Turner, "Ned" (actor)
Turner, Richard (song-and-dance)
Terry, Robt. (with Forepaugh)
Thornton, Chas.
United States Circus, Manager
Volna, Geo.
Ward, Jas. M.
Wingfield, Jno. 4c.
Whitman, Chas.
White, Arch. (of Comique, Detroit)
Wood, Geo. (with Wyman)
Wallace, Wm. C.
Washburn, F. W.
Walker, Harry
Walters, C. (late of Athenæum, Boston)
Warpool, Chas. F.
Wallace, J. C.
Wayne, Burt.
Wayne, Mr. (of Wayne & Lovely)
Walsh, George (of Cooper's Minst.)
Well, G. Myer
Ward, Wm. (clown and vocal.)
Ward, W. H. (of Dup. & Bened.) (2)
Washburn, Leon W. (2)
Washburn, E. S. (2)
Wise, Frank L.
Walters & Morton
Wagner's Minstrels Cal.
White, Jas. W.
Worden, R. (of Worden & Mack)
Watson, J. (actor)
Waite, Geo. Harvey
Welling, K (p. o. m. Galveston, Tex.)
Williams, Frank
White, B. J.
Wallace, J. J.
Young, Wm. H.

THERE is a letter at the Opera-house, Quincy, Ill., for Mrs. Orrilla Morey.

JOHN GERMON, W. A. Biddle, G. L. Walton, A. De Soldern, Anliner St. Claire, Ayman Bros., Chas. Smith, Frank W. Paul, and Chas. F. Hickok are notified of letters awaiting them in care of the treasurer of the Opera-house, Columbus, O.

L. MELBOURNE of Levy's Concert Co. should send for a letter for him now in care of the Erie (Pa.) post-office.

AT THE DETROIT (Mich.) post-office there are letters for Neil Bryant, Mr. Young of Young's Varieties, J. P. McCabe, Mr. Levy of Levy's Concert Co., Addie Siegrist, and Harry Gardner, actor.

INTRODUCTORY OVERTURE.

MONDAY, Jan. 24, '76.

This is regarded as our gay and festive season, and certainly all conditions of peoples and every variety of taste can be gratified just now by the diversified bills of fare prepared to tempt the public. For those who affect the mazy dance and delight to "trip it on the light fantastic toe," ball committees offer the most inviting and entertaining programmes. Masquerades can once more be indulged in without violating the law, in so far as the alleged obnoxious statute was repealed during the past week, just in time to permit the Cercle de l'Harmonie to wear the mask, and cry aloud "Domino!" Carnivals, receptions, kettledrums, amateur theatricals, weddings, etc., are in full blast in fashionable society, while the people have their choice of Italian opera, tragedy, genteel comedy, burlesque, pantomime, variety, minstrelsy, and entertainments of a minor character too numerous to specify. All meet with fair patronage; and, but for an inadequate supply of the filthy lucre, the metropolis might be made very happy.........The Spring-like weather of the past week gave place on Saturday night last to a more seasonable change—snow and sleet ushering in the Sabbath morn, and early travelers discovered with pain that a slippery day was in abeyance. Budding plants were touched with the icy fingers of Jack Frost, and budding girlhood was kept indoors to protect her from the rude blasts of the storm-king. The churches were almost deserted, and the worthy pastors held forth to a barren waste. To-day, all is bright and serene, the snow has disappeared, and New York is out again......The announcements for the week are many. And talking of good people, we notice that Dr. Lord is to lecture to-day on "Leo the Great." Why no, Jimmy; not Leo the Great Acrobat, for he was disposed of by our courts some time ago. This is to be a historical lecture......And now, as if to add the last straw to the Brooklyn camel's back, the intelligence is wafted to us that dear Brother Tilton will lecture in the City of Churches next Monday evening. In the beautiful language of the poet—

How happy are they
Who live over the way,
And of scandal have had a good share;
Tongue cannot express
The sweet happiness
That will fill them when Tilton gets there.

......The San Francisco Minstrels started their "parlor entertainment" last week, but aside from the new furniture the programme is continued in the old style. Some other troupe may, in the bright hereafter, give their patrons the parlor sentimental concert suggested by us. The Friscos have done well since they went in on the parlor-floor......And this reference to minstrelsy reminds us of something an admirer of that style of amusement recently said to us. He declared that the best *yarns* are those of *Cotton*. Whereupon "Our Jim," with that innate love for the humorous which ornaments his life, asks, if the same comedian was arrested (just make believe, you know), and some one went security for him, whether said "someone" couldn't be termed the *bail of Cotton?* And we think so too......It is not always the actor that draws. Here is a case in point: A short time ago the daily papers had been cleverly "worked up" to solicit the reappearance of Lester Wallack upon the boards of his own theatre, from which he had been absent two years. Mark you? When it was supposed that public enthusiasm had been sufficiently aroused, as it might be, the actor kindly consented to appear at home in "Home." Do you still follow us? For a few nights the attendance was good, but all at once it began to dwindle, and so rapidly did the audiences diminish in numbers that the utmost *haste* was manifested to get "Married in Haste" before the public ere the theatre should become comparatively deserted. The new play did what the actor was unable to do—it brought up the business to a big figure......James thinks that the man who writes the Olympic advertisements resembles the clown now performing there, because he's a *good phraser!* See? *Fraser* is the name of the clown. All right now?.... First, they gave us "The Mighty Dollar" at the Park Theatre; then "The Crucible" was tried, in the hope of turning out an acceptable currency of another kind; and now it is proposed to give us "Brass." Will it be proper to call the company a "Brass" band?......Somebody threatens to give us a new play called "Twins." Should it prove to be successful, "Triplets" will no doubt follow, and there is no telling where this thing will end...... We don't know how it is, but domestic affairs seem to be engaging the attention of dramatists. As an offset to "Twins" in this city, Mrs. Hooper of Philadelphia has united "Young Wives and Old Bachelors" as a fresh sensation for that city. At Wallack's, the folly of being "Married in Haste" is shown; and Daly's traveling party, as a sort of sympathetic forlorn-hope, are making public the uses and beauties of "Divorce."........We have unintentionally done Stuart Robson a grievous wrong, and he is entitled to, and has, our sympathy in his deep affliction. Tell you how it was: In our desire to impart the latest news to our readers, we wrote, plain enough, that Stuart Robson would "l-e-a-v-e the Union-square Theatre at the end of the season." Unfortunately, the Fiend of the Composing Room was awaiting a "take" just as this innocent little bit was sent up, and he at once seized it. Next morning, when we took up our invaluable paper to see whether all was right or not, judge of our surprise and indignation when we read that Stuart Robson would *l-e-a-s-e* the Union-square Theatre, etc. It was the work of the Fiend! We had no thought for ourselves; our heart went out to the injured Robson, for we knew how the old thing would work. From the moment that little paragraph was cast upon the waters, Stuart Robson was a marked man. Everybody was searching for him. Tom Collins was not to be compared to him. His friends wanted engagements, having learned that he was about to lease the Union-square Theatre, and they crowded him like he was a Moody-and-Sankey evangelist; they waylaid him in the public thoroughfares; laid for him at his boarding-house; occupied his bed; chased him into friendly saloons; appeared to him like ghosts upon the lunch-route; and drove him wild with apprehension and fear. To make the matter ten times worse, the daily papers got hold of the item, and sent out reporters to intercept and interview him—yea, they even went so far as to interview his wife and child, and refused to leave the house until they, the interviewing marauders, were threatened with the police. Leading men, leading ladies, comiques, song-and-dance people, acrobats, minstrels, soubrettes, lion-tamers, dog-performers, cannon-ball wielders, sideshowmen, candy-butchers, cloud-swingists, mid-air jumpers, bass-drummers, baser clarionet-players — in fact, any and everybody applied to him for engagements. The man couldn't understand it, and he told 'em so; but they mocked at his calamity, and said he couldn't shut *their* eyes. In vain he pleaded illness—they wouldn't have it. They filled his house from pit to dome, and refused to stir unless he would "sign with 'em." And be did! To each and every applicant he gave a first-class engagement. Then he thought his tribulations were o'er. Alas! no. At the hour of midnight they brought a German band, and they serenaded him as never man was serenaded before! And then they left him for dead! No wonder that, for three days and three nights, he lay upon a bed of sickness, and raved, and called for stage-rocks and mountains to fall upon him. And all this the result of the work of the Fiendish Compositor......And this induces us to remark that compositors, like dramatists, should always be sure to have their *copy-right*....Although the clouds may lower upon our house to-day (vide the gory Duke of Gloster), nevertheless, if you drop into Tony Pastor's New Theatre, you will see the Rays meet there. Jerry Bryant used to get off a gag something like this—but, of course, not near so good. In his comical way, *he* said: "Where they raise calves." "Nonsense," said the educated interlocutor; "Focus is a philosophical term—where the rays meet." "Well," responded the triumphant Jerry, "isn't calves meat?" Now, the Rays *we* allude to are anything else but calves, and yet Tony's is where *the Rays meet!* See the difference? See how bungling the other gag is? See how clear and smooth ours is? And yet we claim no other applause than that which true genius ever merits......The Park Theatre quietly went out with the tide of its patrons at the close of the performance on Tuesday night last. And so, let us commemorate the event in a few well-digested lines of original poetry:

GONE OUT.

The little Park has sought in vain
A rich financial breeze;
But Oakey didn't raise it,
And Dillon didn't please.
So Stuart thought he'd close it,
And Fate's reverses bide
Until again he takes the oars
To *Rowe* against the tide!

......Mrs. Titiens does Norma to-night at the Academy. The management has probably learned wisdom from the past, for he has fixed his prices at more reasonable figures than those which ruled when the last spasm was given here. Not only this, but he offers another sop in the presentation, free of charge, of a copy of the libretto of the opera to each purchaser of a reserved seat. Surely this ought to fill the house!...... James is very ambitious, and hankers after Fame. He now aspires to be an author; and, with the aid of the carpenter and the painter, to construct a play that shall "leave nothing to be desired." To-day, in his hurry to go to luncheon, he carelessly left upon his desk some memoranda for his play. We chanced upon a few of the least important parts, from which we learn that his new tragedy is to be called

THE DETH GRIP,
OR THE
FATIL BLO!
A TRADGERDY INTER 5 AX AND 7 TABLUXES,
Ritten and Komposed
BI OUR JIM!!
With the ade and adwise of 2 emement collaberiachurs, visdelisit, the paneter and karpinter.
TIME—1776 (Sentenneal), 1876.
KOPPYRITE SEKURED AND AUL RITES RESURVD

The fragments gathered up by us fail to give a complete idea of the plot; but that the language is classical, and that the points are telling, may be seen by the following brief extract:

DYIN' MISER (*To Stage Willin*)—But mi gold! Wot wil becum of that?

STAGE WILLIN.—*Leeve that to me!* (*Tablux and grene fire!!*)

......Manager Daly is getting up a benefit for the Y. M. H. A. Of course you don't understand what those letters indicate in this connection. It is with pride and pleasure that we unravel the mystery, viz., "Young Men's Hebrew Association." In the list of attractions we find a Heron, a Bird, a Hind, and Bowers and Parks *ad lib*. [Pardon us, dear friends; it is *not* to be a zoological display, but the above are the names of some of the performers.]......This Centennial year promises to develop our industries on every hand. An accomplished actress, the architect of her own fortune no doubt, advertises "*Voice building* for the pulpit, bar and stage." There are many weak voices that need bracing up a bit, and the lady ought to do well. *Postscript*—No derricks used to raise feeble voices......Mrs. Lowery is not proud. No; she humbles herself before the public, and does not disdain to call herself "the reformed actress." Mrs. Lowery is to be commended for her self-abnegation. Now if *all* bad actresses were to reform, what a beautiful thing it would be for the boards, and what a touching tribute to the virtues inculcated by the stage......Jimmy has returned from lunch, and he hastens to say that "Lurline's" proofs of skill are *water proofs!* What a proof this is that James was not invited to take beer!.....The extraordinary morning performance to be given on Thursday afternoon at Booth's Theatre will be participated in by nearly every performer in the city. Nay, prithee, not so. They will assist the performance by their presence, kind friends, as guests of the theatre. Surely, they ought to draw as largely off the stage as on, for opportunity is but seldom given to see the players in their lives and habits as they are......The walk of a certain humorist might be compared to the language of celebrated "British fishwives," because it's *Billings gait!* In saying this, we mean no disrespect to either party. ......And here we might be permitted to remark, without prejudice, that an actor who is a favorite with the "gallery gods" is always sure of having *a large circle of friends*......Men and women who don't like to show their faces in public are overjoyed at the repeal of the shant-wear-a-mask bill, for now they will again come forward in their innocent recreations, and revel in the pleasures of the masquerade. Poetry:

THE LAW REPEALED.

In fancy dress and *mask arrayed*,
At the *masquerade* can the dancers flit;
You may waltz with the devil half the night,
Then with an angel should she permit.
You can fight your way through a maze of limbs,
From the long and thin to the plump and fair;
And study anatomy all the night,
From the brilliant models that flutter there!

CITY SUMMARY.

MUSICAL NOTES.—There has been a slight revival in our musical world during the past week, and two most excellent concerts have been the result. Thomas' symphony concert on Saturday night at Steinway Hall—in which the bill presented consisted exclusively of Beethoven numbers—having been appreciated by a large audience. The executants were the soloists, Mrs. H. M. Smith, Miss A. Henne, Messrs. F. Remmerts and W. J. Winch, as interpreters of the vocal score, with S. E. Jacobsohn, violin-soloist, the New York Oratorio Society, under the direction of Dr. L. Damrosch, and the admirable orchestra, with Theodore Thomas as conductor. Beethoven's first and ninth symphonies were the features of the programme, and a concerto for violin and orchestra, opus 61, completed the bill presented. ......The other event of the week was the third concert of the Philharmonic Society, at the Academy of Music, on Saturday evening, it having been preceded by a general rehearsal on Friday afternoon. The artists taking part were Miss Eugenie Pappenheim, soprano vocalist, and Miss Lina Luckhardt, pianist, with the orchestra of the society, under the baton of the conductor, Carl Bergmann. Selections from Hadyn, Reinecke, Beethoven, Mozart and Metzdorff were rendered to a not overnumerous audience, an experience which has been repeated at each of this season's concerts given by this society. ......Organist S. P. Warren and Mrs. Fred. Crane, contralto vocalist, rendered the selections given at the organ concert at the Church of the Holy Trinity Wednesday afternoon last....Henry Carter, organist at Trinity Church, in consequence of having sprained his left hand, substituted a programme in which quick passages were avoided for the left hand, and gave a delightful rendering to selections of a more popular tone at his free organ recital on Thursday last, in place of the more severely classical ones announced......Titiens and "Norma" will be the attraction at the Academy of Music to-night.

JENNIE ENGLE, Sam Devere, Emerson and Clarke, Alice Ross and Ed Murray, and Minnie and Maggie Claire are the newcomers at Tony Pastor's.

MLLE. LE FEVRE and Lyman Laiscelle, expert gymnasts, and Barry Clark, comedian, were the fresh appearances at the Tivoli Theatre the past week. The grand ballet "La Maja" introduced Sig. Velarde and Miles. Ricci, Eveline and Amy. "The Golden Branch" is to be produced Jan. 24.

THE BERGER FAMILY and Sol Smith Russell continue at the Olympic Theatre this week.

MRS. G. C. HOWARD the colored Georgia Jubilee Singers, and G. C. Howard may be seen this week in "Uncle Tom's Cabin" at the Bowery Theatre.

MISS BLANCHE CORRELLI, Billy and Maggie Ray, the Associated Managers' Ballet Troupe, Harry and Lizzie Braham, W. Henry Rice, and Gus Williams were the fresh appearances at Tony Pastor's New Theatre during the past week. Miss Correlli has a pleasing appearance, dresses with exquisite taste, and is a vocalist of more than ordinary merit. Her voice is a soprano of good compass and power, sweet and pure in tone, and thoroughly under control. She has evidently received her musical education in a good school, and the numerous encores awarded her by the audience denoted the endorsement of her merits. Billy and Maggie Ray won applause by their performances in a plantation sketch called "Uncle Eph's Birthday," the latter appearing in female attire in a white face, and in male costume as a negro boy. The ballet troupe is comprised of talented dancers, although few in number. Miss Bettie Remmelsburg, the premiere, charmingly attired, captivated the spectators by her skillful and graceful dancing. Many of her movements upon the tips of her toes were frequently interrupted by fervid applause. Among the coryphees the pretty face and trim figure of Miss Julia Fenton excited no little admiration. They appeared in "Le Jardin de Fleurs" and "The Beauties of Spain." The Brahams, in addition to some of their best specialties, gave a new musical sketch portraying the loves of a policeman and a kitchen maid, which was charmingly acted and proved quite entertaining. W. Henry Rice acted the female role in a musical sketch rechristened "Debut," in which he had ample opportunity to display his excellent abilities in caricaturing primedonne. His toilet excited the admiration, and, we fear, the envy of the ladies in attendance. His dress was of green velvet, with an overskirt and waist of gold-colored satin, upon which was embroidered in needlework peacock's feathers; and so skillfully had these been imitated that it was difficult to believe that they were not in reality what they only seemed to be. This dress was manufactured by the celebrated Worth of Paris, France, for one of the Industrial Exhibitions in Europe, and was purchased by Mr. Rice, while on a visit to Paris, for the sum of 2,500 francs ($500). Gus Williams gave the freshest of his Dutch songs, interlarded with witty sayings, which kept the audience in an almost chronic state of laughter. The people never seem to be satiated with Mr. Williams' performances, and he is seldom permitted to retire before responding to some half a dozen encores; and, even after his final obeisance is made, the long-continued applause intimates that the desire for his comicalities is by no means thoroughly appeased. In addition to the performances already enumerated, "The Big Four," aided by Andy Collum, gave a burlesque melodrama, which proved entertaining and contained many pointed hits at the effects introduced in modern sensational dramas. Later in the evening they were seen in quadruple songs-and-dances. Tony Pastor sang a fresh song, entitled "The Centennial," which proved successful; and with his customary good nature he responded to numerous recalls, repeating his most recent successes. James Collins and Martha Wren performed their musical duologue, entitled "Three O'clock in the Morning," which, barring that it was a trifle too long, gave satisfaction. The sketches of "Here's Your Fishline" and "Dinkelspiel's Blunders" introduced C. Worley, Frank Girard and the Misses Jenny Satterlee and Sadie Deshon, not otherwise seen, and filled out a highly entertaining programme, which attracted a large attendance all the week.

AT THE GLOBE THEATRE, on Jan. 17, the reinforcements included Paddy Murphy, an eccentric Irish vocalist, who at once became popular; Mark Hughes, who in his specialty of "The Funny Old Gal" caused much laughter; and George S. Knight, Dutch comedian, and Miss Henrietta Mollenhauer, vocalist, whose merits have been recently reviewed while they were performing at another theatre in this city. Miss Julia Wilson continued her songs of the day; Eugene Blitz gave his Punch-and-Judy entertainment; Carrie Duncan vocalized; Charles Young repeated his ventriloquial conversations; Harry Montague sang the freshest of his songs, including "The Frenchman of Union square;" and the sketches of "The Dynamite Disaster," "Susie's Serenade," "Blood Will Tell," and "March Winds and April Showers" introduced Charles Benedict, Charles Lord, John Hogan, Hugh Fay, and Miss Alice M. Kemp, not otherwise seen. Business fair.

THE BERGER FAMILY and Sol Smith Russell began an engagement at the Olympic Theatre on Jan. 17, and have since performed to very large audiences. Their entertainments opened with an operatic overture performed by the Misses Anna Teresa Berger, first violin; Emmeline Anderson, viola; Emma Klaisy, violoncello; Georgie Berger, cornet; Etta Morgan, first French horn; Josie Maddock, second French horn; and Jennie Titus, trombone; Messrs. Albert Anderson, violin; Fred G. Berger, harp; and Henry G. Berger, flute. After this Sol Smith Russell in character related the experiences of "A Boarding-house Landlady." For some twenty minutes he kept the spectators well amused. He is a great local favorite, and on his reappearance was received with the heartiest demonstrations of delight. A marked improvement, in both the make-up and the delineation of the various characters depicted by him, is noticeable since he was last here. In the above character his singing of "The Elopement" and his peculiar gait while pacing the stage elicited shouts of laughter. Later in the evening he gave other character impersonations, including those of an old fogy, a comic singer making his debut, an imitation of John B. Gough, a school boy "speaking a piece," and a henpecked husband. Although all of these impersonations had been seen here before, they became freshly interesting because all of the dialogue delivered by the various characters was entirely new, and bristled with wit and humor. Anna Teresa Berger performed a cornet-solo, which was rapturously redemanded and cheerfully accorded. Annie Morgan sang a couple of ballads with good effect, her voice having improved in tone and quantity since she was last heard here. Emma Klaisy performed a solo on the 'cello, but the selection was far above the musical intelligence of most of the audience. Two of the ladies performed some pleasing duets on the Swiss bells, and were followed by a sextet of male and female performers upon the same instruments. The music elicited gained much applause, and the artists were compelled to respond to several encores. For the finale, the entire troupe performed on brass instruments as a cornet-band, and won an encore. In addition to these performances, John Hart, E. D. Gooding, and G. W. H. Griffin gave the sketch called "The Wrong Man;" Miss Ada Richmond sang serio-comic songs; Pat Rooney was heard in Irish songs; and the harlequinade of "Nimble Nip" wound up the entertainment.

OLIVER DOUD BYRON acted at Wood's Museum during the past week in "Across the Continent" until Thursday, and in "Ben McCullough" the remainder of the week. Business fair. At the matinees Miss Belle Howitt in "The Silver Demon" and A. H. Sheldon in a trick pantomime were the attractions.

THE NOVEL ARRANGEMENT of the first-part of the entertainment by the San Francisco Minstrels served to crowd their cosy little theatre during the past week, and on several evenings people went away from the theatre unable to secure admission. As the curtain rose, the stage presented the appearance of a handsome parlor, a floor-cloth painted to look like an elegant carpet covered the stage, a new and beautiful chandelier hung in the centre of the apartment, and rich furniture, upholstered in yellow and black satin, was arranged in a semi-circle across the stage. At the rear, through an opening, was seen a terrace with a flight of steps leading down a declivity. On either side was a wall surrounded at intervals by statues, and the dense foliage seen in all directions suggested a cool Summer retreat. The company entered, seated themselves, as in days of yore, in a line across the stage (retaining those positions until the close of the first-part), and the customary minstrel performances commenced. In the centre of the stage was a large chair for the interlocutor, and in front of it a small centre-table, upon which was seen an elegant silver vase of large size, containing a beautiful bouquet of flowers. On either side of the middle-man were a single chair, a sofa capable of accommodating three persons, and two chairs. The only changes in the programme were "A Doleful Tale," sung by Charley Backus, and a song-and-dance called "Pretty as a Daisy," performed by Johnson and Powers.

CROWDS OF PEOPLE thronged to Booth's Theatre and filled the auditorium every night during the past week. On several evenings delegations from many private schools, accompanied by their teachers, witnessed "Julius Cæsar," and on Saturday evening several of the senior classes of Yale College, attended by the professors of ancient history, came to the city for the same purpose. On Thursday afternoon of the present week an extra matinee will be given, and Messrs. Barrett, Bangs, Davenport and others have invited their brother and sister artists now performing at the various theatres in this city and in Brooklyn to be present.

THE ATTENDANCE continued large at the Fifth-avenue Theatre last week, and "Pique" has now securely started upon a prosperous career. The ladies and gentlemen in the cast are thoroughly at ease in their respective characters, and the performances are highly enjoyable.

AT THE PARISIAN VARIETIES the performances opened with the sketch entitled "Bergh's Pet," followed by Louisa Kent in songs-and-dances; Myles Morris, in Irish songs and jigs; Wenona Bridges, in vocalisms; Louis Alfredo and Harry Vanetti, in horizontal-bar exercises; Bonnie Runnells, in Dutch character songs; the ballet corps, in Blandowski's sensational ballet called "Roosters' Elysium;" Wiley Hamilton, in songs with changes of costume; Harry Osborne in male and female Irish character songs; Harry Vanetti in a club-swinging act; Ben Dodge in impromptu songs; Eurardo in a balancing act on the high trapeze; "The Jealous Wife," with Ora Leigh in a principal character; and "The Naughty Duchess," with Sadie Getchell and Willey Hamilton in the characters hitherto sustained by Rose Keene and William Forrester.

"ROSE MICHEL" is attracting an excellent attendance to the Union-square Theatre, and we are authoritatively informed that the management have no intention of withdrawing it, as was rumored. It is thought that it will run until the end of the season. Fresh vitality may, possibly, be given to the piece in the future by the introduction of Miss Clara Morris in the character of Rose Michel. She and Miss Eytinge will play that character on alternate nights.

MISS EMMA RICE, Mlle. Bertha Belletti, Dick Sands and J. D. Roome were the fresh people at the Third-avenue Theatre the past week, and the attendance was large. Miss Emma Rice, attired in a short costume of pink and gold-colored silk of fashionable cut, sang several of the latest serio-comic songs, which elicited liberal applause; she is quite a favorite. Mlle. Belletti was seen in the suspension feat, made familiar to the public by its frequent performance in conjunction with magical entertainments. Dick Sands displayed his skill and agility as a clog-dancer, over which the spectators became quite enthusiastic. J. D. Roome gave satisfaction in banjo-solos. The diorama of "Ireland, America and Rome," seen the previous week, was exhibited at the opening of the performances, and at intervals J. H. Ryan and Miss Nellie Vincent were seen in musical sketches, and later in the evening Mr. Ryan sang Irish songs in character. Alice Drayton continued her songs-and-dances. R. M. Carroll and his three sons gave "The McFaddens," which elicited screams of laughter. A great improvement in their business in this sketch is noticeable. Conroy and Daly performed an Irish sketch, and the closing Ethiopian act of "Mephistopheles" introduced George Warren, Tom Granger, George Dalton, C. F. Seabert and Harry Leslie.

THE PARK THEATRE closed somewhat abruptly after the performances of Tuesday evening, Jan. 18. The bill on Monday and Tuesday evenings included "A Pretty Piece of Business," "My Turn Next," and "Jones' Baby." Tuesday was salary day, but "the ghost did not walk," and it was decided to close the theatre until some fresh attraction could be secured. All of the ladies and gentlemen in the casts of the several pieces, save Charles T. Parsloe, whose place was made good by J. C. Padgett, performed on Tuesday evening.

THE KIRALFY BROTHERS play at Booth's Theatre this Summer.

W. J. FLORENCE plays in New York this Summer.

MCKEE AND ROGERS are at the Globe Theatre.

J. H. MCVICKER of Chicago, Ill., is in town.

MILTON NOBLES was the special attraction at the Bowery Theatre during the week ending Jan. 22. He acted Jem Bludso in "The Phœnix," which was preceded by the farce of "Hunting a Turtle." The merits of both Mr. Nobles and the drama have frequently been reviewed in these columns. Attendance good.

A SINGLE LETTER, when misplaced, will entirely alter the meaning of a sentence. This was demonstrated in our past issue. We wrote that "Stuart Robson is to *leave* the Union-square Theatre after the close of the present season," and the substitution of an "s" for a "v" made us say that he intended to *lease* that theatre. A marked distinction.

DRAMATIC.

FROM ST. LOUIS, MO., our correspondent reports amusements to Jan. 21 as follows: "The great event in theatrical circles was the first production of "The Alchemist's Daughter" at the Opera-house on Jan. 17. As a matter of record we append the cast:

Mejnour	Chas. Krone	Captain of the Guard	J. H. Schuette
The Grand Duke	E. F. Knowles	Priest	F. J. Post
The Alchemist	J. W. Norton	Jailor	Geo. Berrell
Rudolph	R. C. Grierson	Headsman	A. Smith
Hans	Harry Curley	Marie	Miss Florence Chase
Wolfgang (Foresters)	Geo. Grey	Lisbeth	Miss Louise Lyle
Max (Foresters)	J. Brown	Widow Kruger	Mrs. R. C. Grierson
Dietrich (Foresters)	P. Fahey		
Franz (Foresters)	H. Jones		

The scene is laid in Alstadt, Loewensburg-Niedriecke; period, 1200. The plot is easily told: The Grand Duke falls in love with Marie, the alchemist's daughter, effects a meeting, and induces her to elope with him. While out hunting one day he is thrown from his horse and receives injuries which are supposed will prove fatal. He is carried to an old monastery, makes a confession, and is married to Marie by one of the priests. The alchemist, whose lease of life has almost expired, and who is half crazed at the loss of his daughter, calls on Mejnour the Wise, and implores him for the secret which will give him eternal life, in order that he might find his daughter. Mejnour complies with the request, and gives him the directions for mixing the life-giving ingredients. The alchemist commences his work, but is suddenly overpowered by the fumes of some poisonous chemical, and falls to the floor just as the Grand Duke and Marie enter the apartment by a secret passage. The alchemist lives long enough to bless his daughter and sanction the marriage with the Grand Duke. The great act of the play was the second, in which Professor Pepper performed his wonderful chemical experiments. An astonishing experiment was made with a roll of parchment, which, while held in the hand of the alchemist, who is reading it, suddenly burst into a flame and was consumed. Another is where the Grand Duke rushes upon the alchemist to kill him, is suddenly surrounded with a flame of fire. The ghost scene was also introduced very effectively. It would take up too much space to mention all the experiments. Prof. Pepper himself appeared the first night in the character of Mejnour, but concluded he was not a success as an actor, and quietly stepped down and out, relinquishing the part to Chas. Krone. The success of the piece is due in a measure to J. W. Norton, who did some of the strongest acting we ever saw. Next in order comes Miss Chase in the character of Marie. Ed. Knowles was more satisfactory than usual. The rest of the characters were more or less insignificant, and do not call for special mention. The Professor will take the piece to New Orleans, La., and produce it at the Academy. Mrs. Oates begins a two weeks' season at this house on the 24th. John Thompson follows on Feb. 7..... Frank Mayo commenced a two weeks' engagement at the Olympic on Jan. 17, and has every reason to be satisfied with his first week's receipts. 'Davy Crockett' was kept on the boards the entire week, and, as Mr. Mayo brings his own company with him, everything runs as smoothly as possible. Miss Josephine Laurens is the principal support, and has given perfect satisfaction. Chas. Pope begins a farewell engagement on Jan. 31. This will be the last we shall see of this favorite actor for some time, as he has made arrangements for a visit to Australia at the conclusion of his engagement. Treasurer Pat Short is in Memphis with Harrigan and Hart, who are playing there under the management of Spalding & Pope."

MISS JANE COOMBS appeared at the Academy of Music, Indianapolis, Ind., the past week, in "London Assurance" and "Adrienne the Actress," to increased business each evening. She is a lady of unusual dramatic ability, and found full scope for her powers in the characters chosen. She took a benefit on Thursday night in "The School for Scandal." She appears at Macauley's Theatre, Louisville, 24. ......Jarrett & Palmer's "Henry V" will be produced at the Academy Jan. 24........"Under the Gaslight" held the boards at the Grand Opera-house for the past week. The management succeeded admirably in the preparation of the scenery. While there was no particular star in the company (Spalding & Pope's), the majority of the characters were well taken, and probably no better Judas has been seen here than that of Miss Clifford. The Snorkey of Mr. Weston and the Bermudas of Mr. Plunkett were also very well done. "The Dawn of Freedom" will be presented next (this) week by this company. ......Macauley's Academy of Music Company, now supporting Miss Jane Coombs, together with Miss Alice Placide, will make a tour next (this) week to Shelbyville and Richmond, Ind., and Piqua, O., under the management of Wm. Lawrence Allen. Letter of Jan. 22.

"THE NAIAD QUEEN" is proving the card of the season at the Griswold Opera-house, Troy, N. Y., its first week, ending Jan. 22, appearing like a succession of holiday performances. At the matinee on the latter date, although a snowstorm prevailed, the theatre was crowded to a standing-room point. The scenery is the finest ever displayed here, and is the handiwork of a citizen—Brooker. The evolutions of the naiads and demons were very clever, and the former were rather good-looking girls—in strong contrast to the haggard women seen in the ballets in larger cities very frequently. Pope's Sir Rupert, Gilbert's Schnapps, Mrs. Oliver's Mistress Bridget, Miss Mostyn's Idex, and L. Eddinger's Amphibio were the best personations. The Queen—Miss Ransom—toes in, and has not a graceful carriage. Mlle. Bonfanti and Mons. Baptistan will appear during the week ending 29. E. W. Tullidge's new Jewish drama, "Ben Israel," with a New York lady debutante named Annie Gildea as Rachael, the heroine, goes on 31 for a week, thence to Philadelphia.....Harrison's "Two Orphans" Combination, Rand's Hall, Troy, N. Y., Jan. 28, 29. Advices of Jan. 23.

AT THE MUSEUM, Boston, Mass., "Rose Michel" is still drawing finely, but this week is announced as its fourth and last, and "Our Friends" is underlined as in preparation for Jan. 31. Other novelties underlined are "The Drunkard," "Helene," "East Lynne" and "Still Waters Run Deep"........"The Two Orphans" at the Boston Theatre is fast drawing its prosperous career to a close, and this week is to be positively its last. Miss Claxton and Mrs. Wilkins had a joint benefit Jan. 21, at which photographs of either star were given to each lady present. John McCullough is to be the next attraction, opening Jan. 31 as Spartacus......"Our Boys" has been presented at the Globe at each performance throughout the week. On Jan. 24 "Broken Hearts" and "Tom Cobb" will be produced.

TONY DENIER is negotiating for a first-class theatre in the West, having had two excellent propositions made him while out there.

THE BOSTON DRAMATIC COMPANY, with J. B. Howard as the special attraction, is playing in the towns on Cape Cod, Mass.

KATIE PUTNAM and a company are to perform in Augusta, Ga., Jan. 24, 25.

EDWIN BOOTH and John T. Ford's company are to show in Augusta, Ga., Jan. 27, 28.

THE BELLA GOLDEN Dramatic Company performed in Shelbyville, Ill., Jan. 17, 18, 19, 20, Mattoon 21, 22. Route ahead: Arcola 24, 25, 26, Turcola 27, 28, 29, Attica, Ind., 31, Feb. 1, 2, Delphi 3, 4, 5.

SAM S. SANFORD'S "Uncle Tom" Troupe is to perform in Bellfonte, O., Jan. 24, Marion 25, Gallion 26, 27, Mansfield 28, 29, Crestline 31, Bucyrus Feb. 1, Tiffin 2, 3, Toledo 4, 5.

ROBERT MCWADE plays a three weeks' engagement, commencing Feb. 1, under the management of W. M. Lannier, through the coal regions of Pennsylvania.

STARS and first-class attractions desiring to accept engagements for a Pennsylvania circuit are referred to W. M. Lannier's card in another column.

JARRETT & PALMER'S COMBINATION playing "Henry V" is to perform this week in Indianapolis, Ind.; Cincinnati, O., Jan. 31, to continue two weeks; Louisville, Ky., Feb. 14, one week; St. Louis, Mo., 21, two weeks. H. A. Elliott is the acting-manager.

J. B. DICKSON, manager of Dickson's Grand Opera-house, Indianapolis, Ind., publishes a card stating that the partnership between Leake & Dickson expired by limitation May 1, 1875; that Mr. Leake is in no way connected with the management of that theatre; and that Mr. Dickson has no connection with the management of the Academy of Music, Chicago. Stars and combinations wishing to fill time at Indianapolis will find a list of vacant dates in our advertising department.

WM. LEAKE, late manager in Indianapolis, is traveling with his wife, Annie Waite, and managing the John Stevens Company through the South.

A. W. MAFLIN has been engaged to join the Oates Troupe at St. Joseph, Mo., Feb. 7, and goes with them to California.

T. GRATTAN RIGGS goes to England this Summer to play.

GUS PENNOYER, lately traveling as treasurer for Furbish's Combination, goes to California shortly as advance agent for the Oates Troupe.

"PIQUE" is to be added to the repertoire of the Daly Fifth-avenue Traveling Combination.

THE VARIOUS CHANCERY AND LAW SUITS PENDING in the United States Circuit Court, in Chicago, Ill., by Shook & Palmer against Leonard Grover, McKee Rankin and J. H. McVicker, have been dismissed. The suits were about "The Two Orphans."

E. DE NYSE, formerly of *The Brooklyn Union*, is advance agent for the Julia Mathews Troupe.

JOHN DILLON will begin an engagement at the Howard Athenæum, Boston, Jan. 31.

JOSEPH WHEELOCK and Lillie Joyce are to make a tour through New England, opening at Portland Jan. 31.

MRS. D. P. BOWERS, supported by J. C. McCollom and the Cincinnati Grand Opera-house Company, began a season of four nights and one matinee at the Opera-house, Columbus, O., Jan. 19. Mrs. Bowers opens in Albany, N. Y., Jan. 24, for one week, and the Grand Opera-house Company go to Galion, O., for four nights, dedicating a new opera-house at that place......Maffit & Tyler's "Humpty Dumpty" Troupe are billed for Jan. 28 and 29 at the Opera-house......Jan. 24, at Grover's State-street Theatre, the "Wrestling Joe" Combination is booked for six nights and one matinee. Advices of Jan. 21.

MAGGIE MITCHELL, supported by Wm. Harris, opened an engagement at the Opera-house, Wheeling, W. Va., Jan. 20.

KIRALFY'S COMBINATION, in "Around the World, etc.," is to perform under the management of Mr. Mishler of Reading, Pa., in New Brunswick, N. J., Jan. 31, Trenton Feb. 1, 2, Allentown, Pa., 3, Wilkesbarre 4, Binghamton, N. Y., 5, Albany one week, commencing 7.

DALY'S FIFTH-AVENUE COMPANY is to perform in Savannah, Ga., Jan. 24, 25, 26, 27, Macon, Ga., 28, 29, Columbus, S. C., 31, Charlotte, N. C., Feb. 1, Wilmington 2, Norfolk, Va., 3, Richmond 4, 5. Business is reported excellent, and the company all well and in the best of spirits.

THE FAY TEMPLETON Star Alliance closed a brief season in San Antonio, Texas, Jan. 18. They are to play one week in Galveston, beginning Jan. 31, and New Orleans, La., Feb. 6, for a like period.

CHARLOTTE THOMPSON is booked for Allentown, Pa., Jan. 24, and Wilkesbarre 25.

"CASTE," after being received with marked favor at the Chestnut-street Theatre, Philadelphia, during the past three weeks, had its last representation on the evening of the 22d inst. The revival of "Our Boys" is announced for the 24th inst., to be followed on the 31st by the production of Mrs. Lucy Hamilton Hooper's new comedy, entitled "Young Wives and Old Bachelors," in which Miss Helen Tracy will make her appearance.

AMONG THE BILLS reported favorably in the Pennsylvania Legislature last week was one making the posting of show-bills, placards, posters and programmes on private property a misdemeanor.

THE T. A. HALL COMBINATION was billed in Grand Rapids, Mich., to play four nights commencing Jan. 24, but have telegraphed to cancel date, the management having passed into the hands of J. A. Haverly, who will not fill the dates ahead.

THE MESSRS. KIRALFY have commenced the erection of a new theatre and garden on Broad street below Locust, Philadelphia, opposite the Academy of Music. The lot is 120 feet front on Broad street, with an offset about 80 feet back on the north side, where it widens about 30 feet additional, and about 225 feet deep to a back street. The facade of the new "Alhambra" will extend along the entire width of the lot on Broad street. It will be constructed of zinc and iron, in the Moresque style of architecture, elaborately ornamented and painted in bright colors and gold, and surmounted with two domes of iron and glass, one over each end. It will show two stories in height, with balconies at each story, and will consist of three entrances. The central entrance will be through a wide passage to the garden, the southern entrance to the theatre, and the northern to a restaurant and cafe. The theatre will seat 1,600 persons, and will have but one gallery at present, which will be built sufficiently high and strong to admit of an additional gallery at some future time. The interior will be handsomely decorated with carvings, statuary and frescoes in light tints, and connected by glass doors with the Summer garden. The stage will be one of the largest in Philadelphia, and beneath it will be a pit for machinery the entire size of the stage-floor. No "flats" or "grooves" will be used, the scenery being all drops, and the wings folding back against the walls, so that, when necessary, the entire width and height of the stage may be used for spectacular displays. The scenery is now being painted in Paris. The stage will be connected by telegraph wires and speaking-tubes with the manager's office, in the front of the building. The basement will contain a smaller hall and stage, for concerts and other minor entertainments. Adjoining the theatre will be a garden 150 feet square, in the centre of which will be a large fountain, surrounded by four smaller fountains, with grottos, rustic towers and bridges, and a wide balcony extending around the garden on a level with the second tier of the theatre. A large stand, capable of accommodating an orchestra of fifty pieces, will be in one corner, and an arrangement will also be made by which an additional music-stand can be erected over the central fountain. The Messrs. Kiralfy have selected the best models of the various Summer theatres in Paris, Berlin, Vienna, etc., with a view of uniting them as much as possible in this building, and drawings, photographs and models have been secured of the most recent improvements for such a theatre. The improvement, we are told, with the price of the lot, will cost between $400,000 and $500,000. The contract of the architect and builder requires the buildings to be completed by April 15, and it is proposed to open on the 1st of May. One of the Kiralfy Brothers will shortly start for Europe, to engage performers and secure other attractions for the entertainment, which is to be first-class in every respect.

DRAMATIC INTELLIGENCE from Cincinnati to the 21st is to the following effect: "At Wood's Theatre, Edwin Adams opened on Monday in 'Enoch Arden,' which was kept on four nights and the matinee, 'Wild Oats' and 'Blackeyed Susan' being given Friday, and 'The Robbers' Saturday. The pieces selected are about the most favorable possible to show off Mr. Adams to advantage, and have been admirably mounted, but the attendance has only been moderate. The regular company of the theatre figured handsomely in the support, noticeable among them being R. E. Russell, J. T. Craven, Russell Soggs, B. R. Graham, H. C. Barton, Laura Don, Mollie Maeder, and Jennie McClellan. The Annie Leigh of Laura Don, in particular, was marked by feeling, strength and finish. The island scene in 'Enoch Arden' and the management of the miniature ship reflected great credit on Messrs. Crusoe and Cummings, the artist and the machinist of the theatre. Mr. Adams' engagement extends only the one week. On the 24th come the Florences for two weeks, and on Feb. 7 Milton Nobles in 'The Phœnix'......The Grand Opera-house this week has been occupied by Mrs. James A. Oates' Comic-opera Company, who have done an immense business, the house being literally jammed each evening. The operas given have been 'Girofle-Girofla,' 'Madame Angot,' 'Pretty Perfumer,' 'Grand Duchess,' 'Princess of Trebizonde,' 'Les Pres St. Gervais,' 'Les Bavards' and 'Trial by Jury.' Little Mrs. Oates proved as great a favorite as ever, being nightly called before the curtain, and Miss Rose Temple made a good impression. Charles H. Drew, John Howson, Harry Chapman and Gustavus F. Hall were noticeable in the support. The chorus was fair, and orchestra good. The opera company close to-morrow. On the 24th comes the Buffalo Bill Combination. This week the stock company of the theatre has played in Dayton and Columbus. Next (this) week they will play four nights in Galion, returning here on Friday to rehearse 'Henry V,' which is to be produced on the 31st."

JOHN MCCULLOUGH essayed Richard III at the Pittsburg (Pa.) Opera-house on Jan. 17 to a moderate-sized audience. The impersonation made a rather favorable impression. His elocution was graceful, acting effective, and he evinced a rare familiarity with stage-business, but he lacks the physique for a successful make-up of the traditional Richard. The Richmond of J. N. Gotthold won deserved encomiums, and W. F. Owen as Lord Mayor, Miss Kate Fletcher as Queen, Miss Charline Weidman as Lady Anne, and Mrs. S. A. Baker as the Duchess of York were satisfactory interpretations. 'Othello' was produced 18, with Mr. McCullough in the title-role. His portrayal was in the main artistic, and was received with considerable favor. Mr. Gotthold's Iago was a performance of unusual excellence, securing him warm and generous applause and a call before the footlights. 'Richelieu' was presented 19, and "Hamlet" 20. "The Gladiator" will be produced 21. Business for the week, fair. On Jan. 24 Maggie Mitchell. Miss Charline Weidman has returned from Albany, N. Y., improved in health. J. Newton Gotthold and the Opera-house Company will play at Wheeling, W. Va., and Youngstown, O., next week, three nights, I believe, in each place. Advices of Jan. 21.

W. L. FORD advertises that a first old man or heavies, and a walking lady who has a handsome wardrobe, can be engaged for the West Indies, South America or Australia.

DR. S. M. LANDIS advertises for a business-manager, with a few thousand dollars, to accompany him on his Shakespearian starring tour.

MCKEE RANKIN'S COMPANY played "The Two Orphans" in Toledo, O., Jan. 21, 22, and "Rip Van Winkle" at the Saturday matinee.

THE LOTTIE COMBINATION, playing "Uncle Tom's Cabin," under the management of H. G. Clarke, performed in Richmond, Ind., Jan. 17, Hamilton, O., 18, Dayton 19, Springfield 20, Columbus 21, 22, and are billed in Cincinnati for this week, thence to Newark 31, Newcastle Feb. 1, Youngstown 2, Pittsburg 3, 4, 5, Wheeling, W. Va., 7, 8.

MRS. RACHEL MACAULEY commenced an engagement at the Arch-street Theatre, Philadelphia, on the 17th inst., appearing during the week in "Frou-Frou," "East Lynne," "Romeo and Juliet," "Lucretia Borgia," and "Oliver Twist." The drama of "East Lynne" proved to be the one best calculated for displaying the talent of Mrs. Macauley, although she achieved a legitimate triumph in the character of Juliet, in "Romeo and Juliet," which was produced on the 21st inst., the occasion of her benefit. The possession of a tall and graceful figure, expressive features, and a sympathetic voice enabled her to portray her various roles in a manner replete with graceful action and intelligence. She was capitally supported by Miss Georgie Drew, Miss Josephine Baker, and Messrs. J. W. Blaisdell, Ed. Price, Alfred Hudson and Geo. W. Howard. Mrs. Macauley will be followed on the 24th inst. by Mr. and Mrs. Barney Williams. On the 31st Mrs. John Drew will appear in a new comedy, entitled "Running a Corner."

AT FOX'S AMERICAN THEATRE, Philadelphia, an entirely new and attractive programme was offered during the week ending January 22, including as fresh features the specialties of Mr. and Mrs. R. A. Brennan, Charles T. Ellis, Harper and Stansill, Alice Bateman and Billy Noonan, Johnson and Bruno, and E. M. Hall. Of the above-mentioned, Johnson and Bruno made the most decided hit, their excellent acrobatic songs-and-dances being warmly applauded. Charles T. Ellis, a great favorite at this theatre, displayed his vocal powers to much advantage in his Dutch specialties. Mr. and Mrs. R. A. Brennan in their musical sketches, Harper and Stansill in their one-legged songs-and-dances, and E. M. Hall in banjo-solos, also elicited a liberal share of approval. The performance concluded with the pantomime of "Don Juan," with Bob Butler as Scaramouch. J. W. Wesley being substituted in that role the latter half of the past week in consequence of the illness of Bob Butler. Miss Alice Bateman and Billy Noonan closed here January 22. The new faces on the 24th inst. will be Maggie Gray, Venus and Adonis, Mlle. De Granville, and W. T. Melville in his drama of "Smoke."

MISS HELEN HOUGHTON of Philadelphia having advertised in the papers of that city that she had purchased the right to play "Rose Michel," it has elicited a card from A. M. Palmer of the Union-square Theatre denying that she has bought the play, and adding that "Miss Rose Eytinge alone has the right to play the drama in the country."

APPLICATION has been made in Philadelphia for the charter of an intended corporation to be called "The Forrest Mansion Hotel Company," in order to conduct and carry on a hotel in the mansion belonging to the estate of the late Edwin Forrest, and which was recently sold at private sale to J. Travis Quigg.

EDMON S. CONNER, the veteran actor, was last week in Philadelphia, visiting his numerous friends.

PHILADELPHIA LODGE OF ELKS will have their fifth annual benefit on the afternoon of January 27 at the Walnut-street Theatre, Philadelphia, when a lengthy and attractive programme will be given, with the following volunteers: Gus Williams, Ed. Murray and Alice Ross, Robert Fraser, Harry Kernell, Frank Moran, Miss Sallie Adams, Mr. and Mrs. R. A. Brennan, Harper and Stansill, Harry Richmond, Jacques Kruger, Bob Harrison, G. B. Radcliff, G. B. Harcourt, Miss Kate O'Connor, Murray, Reynolds and Ashton, Major Burk, the Morosco Family, Clark Gibbs, James Mack, George W. Murray, Ed. Banker, the Burton Brothers, Hughey Dougherty, the Daly Brothers, George B. Frothingham, Bobby Newcomb, Welch and Rice, G. W. Harley, Frank A. Conly, C. A. Gardner and the Irma Glee Club.

AT COL. WOOD'S MUSEUM, Philadelphia, Miss Helen Houghton was announced to commence an engagement on the 17th, but, owing to her sudden and continued indisposition, she was unable to appear during the week, and her part of Juliet in "Romeo and Juliet" was entrusted to Miss Marie Wellesley. Although called upon at short notice to assume the part, Miss Wellesley, a young lady who is rapidly rising in her profession, acquitted herself of her task in a manner so thoroughly satisfactory to her audiences that she was honored with nightly recalls and enthusiastic applause; her performance giving promise of ability, which time and experience will no doubt eventually develop. E. F. Thorne gave an excellent personation of Romeo. Miss Rena commences an engagement on the 24th inst., this being the last week of the regular dramatic season.

"AROUND THE WORLD IN EIGHTY DAYS" continued to draw crowded audiences at the Walnut-street Theatre, Philadelphia, during the week ending Jan. 22. Unusual care has been bestowed by the Kiralfy Brothers upon the production of this gorgeous spectacular play, and the very large attendance proves that their liberality is meeting with due appreciation. The week ending Jan. 29 is announced as the third and last of the successful run. Lotta commences an engagement on the 31st inst., Mr. and Mrs. W. J. Florence following.

THE LECTURE-ROOM at Col. Wood's Museum, Philadelphia, will on and after the 31st of January be occupied solely by combinations; the stock company engaged there for the season having, much to their surprise, received official notification that their services would be dispensed with after the 29th inst.

JOHN THOMPSON is to appear in his new drama, entitled "The World on Wheels," at Reading, Pa., Jan. 26, Pottstown 27, Lancaster 29. Louis E. Cooke has been engaged to fill his former position of advance agent.

IMOGENE appears at the Jersey City Opera-house, N. J., Jan. 24. During her engagement she will produce her plays of "Broken Chains" and "Sunlight."

JOHN T. RAYMOND began a three nights' season in Montgomery, Ala., Jan. 20.

WILLIAM HENRY NORTON, a well-known actor, died in Boston, Mass., Jan. 17, at the age of 64 years. He was a native of England, and made his debut on the stage at the King's Cross Theatre, London, in 1833. On Nov. 22, 1847, he made his first appearance at the Princess' Theatre, in that city, acting Van Aswyn in "Philip Van Artevelde," and continued there for some few seasons. In 1853 he came to America and made his debut on this side of the water at Burton's Theatre, then in Chambers street, on Aug. 23, acting Captain Popham in "The Eton Boy." In 1855, and also in 1857, he was engaged by William Stuart, who was then managing Wallack's Theatre, on Broadway near Broome street. He was for several seasons a member of the company at Wallack's present theatre. In 1868 he returned to England, but after a short time he came again to America, and settled in Boston, Mass., became a member of the company of the Boston Theatre, and so continued up to the time of his demise. Besides following his profession as an actor, he was oftentimes engaged in other business. For sometime, in copartnership with the late Henry Sharp, he was the proprietor of the House of Lords, in Houston street, this city. Subsequently he opened a place of a similar kind on the westerly side of Broadway, just below Thirteenth street, which he called The Shakespeare. After that he opened another place called The Falstaff, on Fourth avenue, near Tenth street. Here he introduced burlesque judge-and-jury trials, like those given in the Coal Hole by "Baron" Nicholson, in London, Eng. He was a skilled photographer, and for some years kept a gallery in Boston, Mass. He possessed wonderful powers of mimicry, and was wont to entertain his professional friends with stories of prominent actors, delivered in close imitation of the person referred to. He was a good general actor, but never rose to greatness in any special line of characters. His versatility may be judged when we say that he acted equally well the characters of Ancient Pistol, Gideon Bloodgood, and Sir Lucius O'Trigger. He was of a genial temperament, and was liked by his professional associates and a large circle of friends and acquaintances in private life. He made his last appearance on the stage at the Boston Theatre, Nov. 13, 1875, acting Col. Mulligan in "The Flying Scud."

GENERAL JOHN STEELE TYLER died at his residence in Boston, Mass., Jan. 20, at the age of 80 years. He was a prominent citizen, and had filled various offices in the State militia up to that of major-general. His love of theatricals was pronounced, and he was well known to every professional of any note who ever visited that city. For many years, on Sunday evenings, he was accustomed to receive and entertain many of the principal actors and actresses at his residence. His father, Royall Tyler, according to the records, wrote the first American play that was ever performed. His uncle, Col. John S. Tyler, in 1795, managed the Federal-street Theatre, on behalf of the stockholders, solely for the purpose of advancing the cause of the drama, and not from any hope of pecuniary advantage. The deceased was at one time associated in the management of the Tremont Theatre, and was for several years a director of the Boston Theatre. His funeral took place on Sunday, Jan. 23, from his late residence on Tremont street.

THE WALLACE SISTERS commenced a week's engagement at the Memphis (Tenn.) Theatre on Jan 17, appearing in "Jacquette," which was repeated 18, 19. "Minnie's Luck" was the attraction 20, 21, 22. The attendance was only moderate. They go hence to Little Rock, Ark., for three nights, opening there 24......At Greenlaw's Opera-house Harrigan and Hart appeared on the 17th in "The Doyle Brothers." The Miniature Sixty-ninth Regiment is a great attraction, and they are nightly encored. "The Doyle Brothers" will hold the boards during their engagement, which closes 22 with a matinee performance, which will be given at 11 o'clock in the morning, thus enabling them to leave on the 2 o'clock P. M. train for New Orleans, where they commence 23 an engagement of two weeks. The attendance has been very good. Advices of Jan. 21.

MAFFITT & TYLER'S "Humpty Dumpty" Company commenced an engagement of one week at the Euclid-avenue Opera-house, Cleveland, O., Jan. 17 to a large attendance. The houses since have been uniformly good. The entertainment is the best of that line we have ever seen, and embraces some of the finest and most accomplished artists in the profession. The tricks are mostly all new, and move like clockwork. They close 22. On the 24th Barry Sullivan opens in "Richard III." Will E. Chapman, his business-manager, is in the city......At the Globe Theatre (late Brainard's Opera-house) the McKee Rankin Combination are billed to open in "The Two Orphans." Letter of Jan. 23.

FROM BALTIMORE, MD., our correspondent wrote on Jan. 23 as follows: "'The Two Orphans,' performed by Furbish's Combination at Ford's Grand Opera-house, has been attended by houses not even surpassed by the remarkable success of Edwin Booth the preceding week. From the orchestra to the roost of the 'gods,' there has been one literal jam of heads during the past week. Of the play itself there is very little to say that would be at all new, for Geo. Boniface, Frank Evans, B. C. Porter, Harry Hawk, Miss Georgie Langly, Miss Dolly Pike, Miss Amelia Harris, and the rest of the company have so familiarly identified themselves with their respective parts everywhere that nothing of any fresh interest can be told. The setting was exceedingly fine and artistic, and is well worthy praise. The company remain another week, and on the 24th photographs of some of the company will be distributed among the ladies of the audience. The Kellogg Opera Company play one week, opening 31. ......At the Holiday-street Theatre 'Under the Gaslight' has been the attraction for the week past, given by the regular company in creditable style. The stage-setting accomplished some fine effects, and the acting was reasonably good. Louis Aldrich made a Snorkey somewhat original, though none the worse for that. Miss Kate Newton played Laura Courtlandt in a pleasing manner, and William Burton took quite naturally to the character of Byke. The part of Ray Trafford reposed stiffly on the shoulders of Geo. Stretton. Miss Grace Marco was, as usual, pretty and graceful as Pearl Courtlandt. Miss Georgie Dickson gave much spirit to the character of Peachblossom, and George Denham as Bermudas, Harry Pearson as Justice Bowling, H. A. Webber as Counsellor Splinter, Joe H. Banks as the Signal Man, were prominent in their respective roles. Bryant's Minstrels are billed for 24, to be followed 31 by Rachel McCauley......A dramatic company under the management of Walter Benn is announced to give the drama of 'Little Katy, the Hot-corn Girl,' at Maryland Institute Feb. 1."

EDWIN BOOTH, supported by a full dramatic company, under the management of John T. Ford, opened at the Richmond (Va.) Theatre for one week, commencing Jan. 17 in "Hamlet." The theatre was crowded with the elite of the city, hundreds having to leave, not being able to get into the auditorium. Mr. Booth appeared during the week in "Richlieu," "Richard II," "Merchant of Venice," "King Lear," "Henry VIII" and "Taming the Shrew."......At the Assembly Hall, Jan. 22, Lotta, supported by C. W. Couldock, E. A. Locke and a company under the management of Henry E. Abbey, appeared for the first time in this city. "Musette" was produced at the matinee, and "Zip" for the evening performance. Notwithstanding strong counter-attractions, the attendance at both performances was large and fashionable. Lotta fully surpassed all expectations, and was conceded to be the best in her line that has appeared here for many years. A general regret was expressed that her stay was so brief, but which proved to be long enough to establish her as a favorite. The support rendered by Messrs. Locke, Couldock, Conway, Taylor, and the Misses Maddern, Arlington, and Vincent, was satisfactory in all respects. ......The same company will support Edwin Adams in "Enoch Arden" for one night at the Richmond, Va., Theatre Jan. 24. Letter of Jan. 23.

AT THE BROOKLYN THEATRE, H. J. Montague has acted George D'Alroy in "Caste." Miss Marie Gordon assumed the part of Esther with much credit to herself, she evincing a superior ability and power during the progress of the drama. Miss Geraldine Maye as Polly, it being her first appearance in Brooklyn, cannot be said to have made a complete success—not, however, due to any causes over which she had control. Hart Jackson, the business-manager for Messrs. Shook & Palmer at this house since it has been under their management, severed his connection with the theatre on Jan. 15. E. B. Gouge of the Union-square Theatre is temporarily filling the position, while A. M. Palmer directs the management by private telegraph between the two houses.

AT THE OPERA-HOUSE, Albany, N. Y., the attraction during the past week was Robert McWade in "Rip Van Winkle." He succeeded in drawing a series of intelligent and remunerative audiences. Amelia Waugh, who reappeared after an absence of several weeks, was well received, and gave an energetic and effective rendition of Eda Van Winkle. Messrs. Edwards, Eberle, Mrs. Eberle, the Misses Kiernan, and Miss Ramage were also correct and pleasing in their respective parts. Mrs. D. P. Bowers and J. C. McCollom are to appear 24 in "Marti."

BARRY SULLIVAN began an engagement Jan. 19 at the Grand Opera-house, Detroit, Mich., in "Richard III," followed by "Richelieu" 20, "Hamlet" 21, "Wonder" matinee 22, and "Richard III" evening, closing the season. The support has been by Ellsler's Cleveland Company, and gave satisfaction. The houses have been very large the whole season, and at fifty per cent. advanced prices. On the 27th the benefit of Manager Davey takes place. "Aladdin," in all its gorgeousness, by a Toronto company, begins a week's season at Detroit Opera-house, Jan. 24. Advices of Jan. 22.

AT THE PORTLAND (ME.) MUSEUM Sophie Miles commenced the second and last week of her engagement Jan. 17, appearing as Grace Croft, afterwards Lady Tracy, in her original play, "The Mechanic's Wife, or the Wheel of Fortune;" the farce of "The Dead Shot" followed, introducing Mrs. Calder as Hector Timid. The bill was continued till 21, when "Marie Stuart" and "Toodles" were performed for the benefit of Miss Miles. The former was most satisfactorily represented, Miss Miles' acting in the title-role being decidedly the best she has done here. "Camille" was given at the matinee 22, and the bill of 21 will be repeated at night. The attendance has been light, except at the benefits. Isadora Cameron makes her appearance 24 in "London Assurance." J. A. Arnold takes a benefit Jan. 28. H. L. Bascombe has renewed his connection with the company. Letter of Jan. 22.

AT THE ACADEMY OF MUSIC, Montreal, "Caste" on Jan. 17 drew the largest house of the season, every seat being filled. "Alixe" was given 19, 20, but failed to please. As Alixe, Miss Fanny Reeves acted charmingly, being called before the curtain after every act. She was well supported by Miss Cameron as Madame Valory. The rest of the company had very little to do. The piece was well put on the stage, the drawing-room appointments being very elegant. Advices of Jan. 21.

F. S. CHANFRAU closed his engagement of two weeks at the Providence, R. I., Opera-house, Jan. 22 to a series of fair-sized audiences. "Kit" and "Sam" were the pieces presented the past week, the stock company as support being hardly up to their usual standard. Baker and Farron return for one week, 24, appearing in "Conrad and Lizette." Mrs. D. P. Bowers is announced for 31.

LILLIE ELDRIDGE can be addressed for open dates as per card. Her repertory, besides her well-known plays, will include two society dramas, "Tempted" and "Strife," and a domestic play entitled "Robin Gray's Wife."

DOMINICK MURRAY calls the attention of actors and others to the fact that he is sole owner of the plays mentioned in his card in this issue, together with their titles and advertising mediums, and warns all parties from producing them without his permission.

CHARLOTTE CUSHMAN, who was at the Parker House, Boston, Mass., during the past week, "in the enjoyment of good health," contradicts the rumors which have been in circulation concerning her serious illness.

SALSBURY'S TROUBADOURS are performing in Texas under the management of John R. Mahone.

THE BLANCHE DE BAR COMBINATION performed in Marshall, Texas, Aug. 20.

BERT JONES' new romantic drama, entitled "Gertrude the Belle," will be produced at McVicker's Theatre, Chicago, Ill., Jan. 24. Miss Minnie Palmer (for whom the play was written) will assume the title-role. The scene is laid in Bohemia and France, the period of the action being 1785.

AT WOOD'S MUSEUM, Chicago, Ill., "Po-ca-hon-tas" and "Under the Gaslight" formed the attractions the past week. In the latter piece the cast throughout was excellent, and displayed the strength of the company to much finer advantage than did the former. Miss May Roberts played Laura Courtland in a very acceptable manner. Peachblossom, by Miss Connie Thompson, was acted with a vim and sparkle that was very refreshing. Charles Rodgers gave an excellent portrayal of the character of Bermudas. Also deserving of particular mention were Miss Annie Douglas as Old Judas, and C. A. McManus as Snorkey. There was room for improvement in Mr. Dade's Ray Trafford—a little more life and less constraint. The new scenery, by Mr. Malmsha, was excellent, particularly the Hudson river pier-scene, and the exterior of the Tombs. "Po-ca-hon-tas" was splendidly mounted, and its production does the company great credit. Miss Connie Thompson in the title-role was particularly pleasing. John Smith, by Miss Lizzie Webster, was capital. Taken as a whole, the personations were very smooth and successful. Business has been excellent. Next (this) week "The Hidden Hand," "Po-ca-hon-tas," and "A Quiet Family"...... At the Academy of Music the Hall Dramatic Combination open 24 in "The Two Orphans"...... Frank Frayne's Combination have played to a good business at the New Chicago Theatre the past week, "Si Slocum" proving quite attractive. Aside from the interest awakened by the drama, the extraordinary marksmanship of Frank, Freddy and Mrs. Frayne comes in for no little share of attention. The performance is so well known that comment would be but repetition......"Henry V" still occupies the boards at McVicker's, and continues to draw finely. Miss Minnie Palmer comes 24, and opens in "Laughing Eyes." Letter of Jan. 22.

FROM TORONTO, ONT., our correspondent, under date of Jan. 22, gives the following summary of dramatic news: "At Mrs. Morrison's Grand Opera-house, Miss Agnes Booth opened Jan. 17 to a moderate house only, acting in 'As You Like It,' her Rosalind being the best ever represented in this city, and calling for repeated applause; 18, 'Much Ado About Nothing;' 19, 'Lady of Lyons;' 20, 'Romeo and Juliet;' 21, 'King John,' assisted by J. B. Booth. J. Sambrook played Orlando in a creditable manner. J. R. Grismer made a good Romeo. Mary Carr won repeated applause in her favorite role the Nurse, this being one of the best of her characters. G. W. Semblar made up well as the Apothecary. Houses have, during the fore part of the week, been small, but towards the latter began to gain considerably. Augusta L. Dargon is to play Queen Mary Jan. 24...At the Royal Opera-house, 'The Forty Thieves,' produced for the first time Jan. 17, has proved a good attraction, and with its splendid scenery (by J. Baldwin, the scenic artist of the theatre), gorgeous dresses and paraphernalia, is a credit to the management. C. J. Fyffe gave a fair performance of Hassarac. Dollie Bidwell played Morgiana with all her usual ability, and looked very charming. Charley Edwards, Dutch comedian, received three encores for 'Another Little One in this Pocket,' introducing half-a-dozen musical instruments, on which he played with admirable style. Morris of Morris and Cummings, song and-dance artists, gave some very good steps, but his partner should have practiced more before coming out on the professional stage. Julia Mathews and troupe begin Jan. 24 for two weeks."

"AROUND THE WORLD IN EIGHTY DAYS," under the management of the Kiralfy Bros., started on a two weeks' run at the Buffalo Academy of Music Jan. 10. The spectacle as presented here lacks but few of the original popular features presented in New York, and is to be further augmented by the Associated Managers' Ballet-troupe Jan. 24. Miss Clara Milton as Aouda, Oakes Rose as Phineas Fogg, Mark Bates as O'Pake, Ben G. Rogers as Passepartout and Fred Wren as Fox the detective, all contributed largely to the success of the piece. Business good. Oakes Rose and Mark Bates have joined the Academy stock for the present season. Letter of Jan. 22.

FROM SAN FRANCISCO, CAL., we have the following from our correspondent, under date of January 15:

The theatres, without any material change being made in the performances, have done a good business since the holidays. At the California, it is true, "Faustus" has been consigned to the limbo of buried pieces, and the fairy romance of "Cherry and Fair Star" has been resurrected to replace it; but the character of the entertainment is the same. The old picture has been set in a new frame—that is all. As before, there is, with little variety of performance, the gymnastic exhibition of the Garnellas, the clowning of T. S. Hall, the feats of Leona and Stewart Dare, and the dancing of Teresa Antonio. There is, as might be expected, plenty of lime-light and the glow of romantic scenery; but the mounting, although liberal in character, is not absolutely new, and whatever freshness it has to regular theatre-goers is derived from the artistic arrangement of material well preserved. These are the things that remain to constitute the principal attractions at this stately home of the drama, and they do not excite new remark. As for the frame which incloses them, or—to change the figure—as for the oft-used skeleton for scenic display in the piece of "Cherry and Fair Star," it is hardly necessary to say, what was known long ago, that it fulfills its small purpose. It was last produced here, at this same theatre, on Dec. 27, 1869, when Miss M. E. Gordon played Cherry; Minnie Walton, Fair Star; Emelie Melville, Papillo; and John T. Raymond, Topeck. Although not so attractive pictorially, it was better acted at that time than now; for, after Miss Ellie Wilton, who makes a handsome and jaunty Cherry, and Mr. Robert Pateman, who gives character to Topeck, the cast is monotonously respectable or otherwise. Miss Emma Waller begins an engagement on Jan. 24, appearing as Meg Merrilies. There is talk of producing during her stay here the old tragedy by John Webster of "The Duchess of Malfi." This piece, for weird fancy, morbid passion and appalling gloom, is scarcely rivaled by the powerful tragedies of Webster's near contemporaries—Marlow and Massinger—and whether the Duchess will be an interesting figure to a modern audience is a question to be solved, for, as Lamb says, "she speaks the dialect of despair; her tongue has a snatch of Tartarus and the souls of hell." The pageant of "Henry the Fifth," introducing George Rignold as the King, will follow upon Mrs. Waller's engagement...... The opening of Wade's Opera-house, which is situated on the west side of Mission street, just south of Third street, will occur on the 17th. The first choice of places was determined by auction, in the body of the theatre, on the evenings of the 12th and 13th. It is expected that the sales then realized, together with the admissions that will be taken at the door, will make the receipts for the first night amount to about $9,000. The Opera-house as a theatrical structure is a great addition to our city. Its lobby entrance is noble in size and beauty, and, excepting the one to the Boston Theatre, there is not a similar one in America to equal it. The auditorium is constructed upon the English horseshoe form, with tier above tier, and consists of twelve proscenium boxes, with a seating capacity of 100; a parquet and orchestra-circle on the ground-floor, with a capacity of 600; a dress-circle, with a capacity of 322; mezzanine boxes, 22 in number, on the same circle, with a capacity of 100; family-circle, with a capacity of 402; and gallery, with a capacity of 500, making the total seating capacity 2,084. The upholstering is blue, and the prevailing fresco tints are grays, drabs and ashes-of-roses. There is a magnificent chandelier, which cost $5,000, hung from the ceiling, and a profusion of gilt and glass upon all the gas-brackets throughout the auditorium and lobbies. The stage is very large and well-equipped. The distance to the back wall from the footlights is 125 feet, the width between walls is 110 feet, the width of the opening is 43 feet, height of same 45 feet, and in the clear from stage to roof the distance is 80 feet. Wade's Opera-house is officered as follows: Lessee and manager, Frederick W. Bert; stage-manager, James J. Bartlett; business-manager, Mr. Taylor; bandmaster, H. Dorhman; painter, John R. Wilkins; machinist, John Froude. The orchestra numbers twenty performers, but of the stock company no description has been given. The inaugural piece is essentially spectacular, and no great talent being urgently required for it, the probability is a permanent company is not yet organized. The cast of "Snowflake," which is announced as a German translation, is certainly not impressive. It is to the scenery and the corps de ballet that attention is drawn by the preliminary flourish of the manager. The ballet will possibly be the most complete, as well as the largest, that has been seen in San Francisco. It embraces Eugene Lupo, Cora Adriana, Christina and Priola, premieres; Mlle. Ritta, juvenile premiere; Julia Lehman and Alice Richards, secundas; 12 coryphees and a corp de ballet of 100 ladies and 40 children. There is to be an auxiliary force, in addition, of 200 supernumeraries. In brief, "Snowflake" is promised to eclipse all productions of a purely spectacular nature that have been witnessed in California. At the inaugural an address by Thomas Newcomb will be read, and the Fabbri Opera Company will sing "The Star-spangled Banner." A Sunday-night opera season of eight performances will be begun on the 30th by the Fabbri company, with "The Huguenots."......Baldwin's New Theatre, on Market street, will be opened early in February, with Mr. Barry Sullivan for the inaugural attraction...... The Palace Theatre, which has passed from the hands of Chas. R. Thorne Sr. into those of Col. J. H. Wood, reopened on the 8th, and since then has met with a tolerable share of business. The reigning star is Mr. Frank Jones, an Eastern character actor of fair ability, who is appearing nightly in a melodrama called "The Black Hand, or the Lost Will."......The Tennessee Jubilee Singers have completed a very successful engagement of two weeks at Maguire's Theatre. After making a tour of California and Oregon they sail for Australia...... A burlesque on "The Two Orphans," which seizes upon the powerful last act of the drama for the uses of the ludicrous, has been made extremely popular by the Minstrels at the Opera-house. The attendance during the week was large. On the 17th the names of the Ware Family will disappear from the programme, and those of Charley Sutton and Billy Courtright will take their place. Billy Emerson, Fayette Welch, Charley Reed, J. M. Norcross, Ernest Linden, Macklin and Wilson, Fred Waltz, J. G. Russell and J. M. Davis still remain in the company...... Miss Ellie Wilton, the very popular juvenile actress of the California Theatre, will act Cynisca in "Pygmalion and Galatea" for her benefit on the 21st...... Miss Emmie Dunning suddenly contracted a marriage alliance with a Mr. Trafford of Denver, after William Horace Lingard had bought passage for her to Australia. William Horace was obliged to make the trip alone......Mrs. Sophie Edwin, heavy actress of the California Theatre, is seriously ill. ......The dramatic company managed by Maguire and led by James O'Neil is drawing large audiences at Sacramento. Mr. O'Neil, who has become extremely popular there, played Richelieu for his benefit on the 13th.

IMPORTANT DECISION.—An action for assault and battery was tried in the Court of Common Pleas, Philadelphia, on the 18th and 19th inst., in which George W. Keene and wife were plaintiffs, and J. N. Wood and Thomas McCullough (the proprietors of Col. Wood's Museum, in that city) were defendants. The plaintiffs alleged that, after purchasing tickets securing seats in the defendants' theatre, they went there, sat down, and were subsequently removed from them and ejected from the theatre. The defense alleged that the plaintiffs occupied seats which their tickets did not entitle them to, and, on their refusing to go to the seats they should have occupied, they were ejected, no more force being used than was necessary. The following was Judge Biddle's charge to the jury:

The proprietors of all places of public amusement, like the proprietors of steamboats and railroads, have the right to make regulations for the conduct of those who frequent their houses or their conveyances. And if those regulations are reasonable and proper, it is the duty of the court and jury to enforce them. Among the oldest, and probably the most undoubted rights of the proprietors of places of public amusement, is the right, if we may so call it, of assorting their company.

They have the right to say that occupants of certain parts of the house should pay a certain price. They have the right to reserve seats for which extra price shall be paid, and to sell seats reserved and seats not reserved. All of these matters come within the scope of their authority. This proposition, I understand, is not denied, but this is the principle. The first question for you to determine is this: Were the parties in the case in the seats to which they were entitled? Were Mr. and Mrs. Keene properly occupying the seats in which they were? Their allegations are that they were; that they were shown to these seats by an usher, and had a right to these seats which they thus occupied. If you believe that, of course any turning of them out of the seats would be a great outrage; and if you believe that they were properly occupying those seats, and were improperly turned out, then the question of damages on the whole case would be the next question for you; and you would be obliged to give not only compensatory damages, but also what is called exemplary damages. Judge Biddle defined both classes of damages, and continued, saying: "If you find they are entitled to exemplary damages, they would be such damages as a fair business man would think them entitled to. The allegation, however, for the defense is that they were not properly in the seats to which they were entitled; that they were in seats which they had not purchased. The question then arises, what would have been the duties of the parties under these circumstances? If the usher, by mistake or through any other cause, should put you in a place to which you are not entitled, it is his right to come to you and say that you have been put in the wrong place, and that this other place is for you. If he says you are in the wrong place, and points out to you the right seat, and then you refuse to take the place he tells you your ticket entitles you to, then he would have the right to remove you, and place you in the seats your tickets entitle you to. Like in the case quoted by counsel of a palace-car in which a passenger is riding by mistake, and is told to take a seat in another car by the conductor, the occupant of a seat in a theatre is not to be hustled out of it, but is to be pointed out where to go. A passenger, by mistake, on a palace-car, is not to be hustled out on the platform, but is to be told where to go in the passenger cars. The usher has no right to hustle you out of your seat without telling you where to go. He has no right to hustle you, if he chooses, out of the seat that you occupy, either through his or through your own mistake, without a word. It is his duty to point out to you the seat that you are entitled to occupy."

The jury rendered a verdict of $50 for the plaintiffs.

AT BIDWELL'S ACADEMY OF MUSIC, New Orleans, La., Yankee Locke completed his engagement Jan. 15, giving as his final appearance "Ten Nights in a Bar-room," in which the support rendered by the company was of a very acceptable character. Sid C. France in "Marked for Life" opened a week's engagement 16, attracting a large house, especially in the galleries. "Dead to the World" is underlined for production during Mr. France's engagement, and the Harrigan & Hart Combination will follow him, opening 23.... Mlle. Zoe terminated her engagement at the St. Charles Theatre 15, going hence to Galveston for a week's engagement, in which she is supported and accompanied by a portion of the St. Charles company. On the 16th Miss Kate Fisher opened at the St. Charles in "Mazeppa" to quite a large and enthusiastic audience. She is ably supported by her horse "Wonder" (who performs his part with remarkable spirit, and intelligence), and fairly by the company........At Mrs. Chanfrau's Varieties Theatre, Mr. Rowe closed his engagement on the 15th, giving his personation of Riel De Bourg in "The Geneva Cross." A revival of "The Two Orphans" was given 17 to a moderately good attendance. The cast embraced the greater part of the regular company, and the characters were generally well sustained. Miss Anna Bleakley fairly distinguished herself in the role of Louise, the blind orphan, and deserved the warmest applause of the evening, which she won. Miss Ada Monk as Henriette, Frank Mordaunt as De Vaudrey, W. T. Burroughs as Pierre, and Mrs. E. B. Vanderen as La Frochard, gave acceptable impersonations. A new piece, said to be original with a gentleman of this city, and entitled "Captain Fanny," will be produced 21, and on the 24th "Col. Willoughby, or Not Guilty," which has been for several weeks underlined, will be presented. It is rumored that several of the stars and combinations announced at the opening of the season have canceled their engagements. Letter of Jan. 18.

E. T. STETSON began an engagement at the Opera-house, Rochester, N. Y., Jan. 17, in "Neck and Neck," which was repeated 18. "Valley Forge" was produced 19, and held the boards the remainder of the week. In the latter play M. N. Haviland appeared as Washington. Henry Duffield as Bert Hawkins, Joseph Howard as the Yankee, R. C. Brown as the Dutchman, C. Webster (a late acquisition) as the Negro, W. F. Horton as David Haywood, Jas. Kirkwood as Walter, John McGregor as Sergeant Youngs, Louis Warwick as Capt. Percival, Walter Birch as Sergeant Jones, Mary Young as Fanny, Annie Horton as Martha Washington, Lizzie Hall as Mary Ann, Frederica Edstran as Mrs. Haywood, and Letty McKenzie as Edith were all good. This week "The Spy" will be produced, with C. W. Barry as George Washington.

MR. AND MRS. W. J. FLORENCE in "The Mighty Dollar" held the boards at Macauley's Theatre, Louisville, Ky., the past week, and they proved a drawing card, as the houses were filled nightly. The manager deserves credit for the lavish manner in which he has placed the comedy on the stage, and the company for the meritorious delineation of the numerous small characters, which in themselves amount to but little, but which add greatly to the general performance. "The Mighty Dollar" is the bill throughout the week. The Florences open in Cincinnati 22, and Miss Jane Coombs opens here the same date. Letter of Jan. 20.

AT THE NATIONAL THEATRE, Washington, D. C., "Our Boys" was produced for the first time on Jan. 17, and throughout the week, John E. Owens appearing as the retired butter-dealer Perkyn Middlewyck, Solomon Smyth as Sir Geoffrey Champneys, Theodore Hamilton as Charles Middlewyck, Harry Lee as Talbot Champneys, J. Bird as the valet, Annie Mack as Violet Melrose, Minnette Thompson as Mary Melrose, Mrs. G. C. Germon as Miss Champneys, and Ada Gilman as Belinda the servant-girl. Mr. Owens does not seem to comprehend the spirit of the character he assumes. It is too much for him, or else he is too much for the part. It is a mixture of his Caleb Plummer and Toodles. Sol. Smith added nothing to the interest of the play, for it was almost impossible to understand one-half he said. Harry Lee is deserving of credit for his impersonation of Talbot Champneys—it was exceedingly well done. Mr. Hamilton as Charles Middlewyck was only fair. Mrs. Germon made all that could be made out of her part. Miss Thompson as the poor cousin was charmingly effective. Miss Mack as the heiress was not at all up to the mark. The Belinda of Miss Ada Gilman was a dashing impersonation, and achieved quite a success, and she is destined to become a favorite here. The attendance throughout the week was only fair. It will be a long time before "Our Boys" will be enthusiastically welcomed in this city. The Kellogg English-opera Troupe commence a week's engagement Jan. 24, and will be followed Jan. 31 by Maggie Mitchell...... Ford's Opera-house will be occupied during the week commencing Jan. 24 by one of Manager Ford's companies in "Foul Play." Letter of Jan. 23.

J. M. WARD AND A COMPANY are to give "Arrah-na-Pogue," with Mr. Ward as Shaun, at the Opera house, Newark, N. J., Jan. 25.

SIG. VALLO is ready to give instruction in all branches of the dramatic and musical profession, and can be addressed as per card.

MISS ELIZA WEATHERSBY'S SUCCESS since she left America is chronicled in the appended extracts from the British press, which will be read with interest by her friends and managers. Her address is published in our advertising department.

Miss Thompson is, we are sorry to learn, unwell. Miss Eliza Weathersby has been engaged as her substitute. Miss Weathersby appears for the first time in Glasgow—we hope it will not be the last by many. Rarely have we seen an actress so qualified in every respect for the specialties she undertakes. Her appearance is charming, her style refreshingly modest, her singing most pleasing, and her dancing grace itself. Her dresses, too, are exquisite, and display great taste—so tasteful, indeed, as to draw forth a spontaneous burst of applause at each change.—*Glasgow British Daily Mail*, Sept. 14, 1875.

Miss ELIZA WEATHERSBY AS SELIM IN "BLUE BEARD."—The celebrated song "You're a Fraud," which is the topical item of the piece, was received with a perfect storm of applause, and twice redemanded, a similar compliment being paid to Miss Weathersby's admirable rendering of "There is no Harm in Kissing." Miss Eliza Weathersby's Selim is the most attractive character in the burlesque. The actress, who possesses many charms both of voice and person, makes the most of a capital part, sings the songs with pleasing effect, hits off the puns with a delightful relish, and enters thoroughly into the spirit of the situation.—*Belfast Northern Whig*, Sept. 27.

It would be less than justice to Miss Eliza Weathersby, who essayed the parts Miss Thompson would have taken, to say that she came short in any degree of the purpose of her appearance. Miss Weathersby is a piquant actress, pleasant singer, and possesses those passports to popular favor, a pretty face and fine figure.—*Liverpool Daily Albion*, Oct. 19.

Miss Eliza Weathersby as Selim fairly took the house by storm and charmed the audience by her exquisite grace and finish.—*Leeds Express*, Oct. 27.

The absence of Miss Lydia Thompson, much as it may be regretted, is well atoned for by the presence of Miss Eliza Weathersby, whose charm of style and perfection of figure as Selim could not fail to please.—*Manchester Guardian*, Nov. 2.

Miss Thompson did not appear, but her place in the part of Selim was supplied by Miss Eliza Weathersby, who is an actress of graceful presence and unflagging spirits.—*Manchester Evening Mail*, Nov. 2.

The fact of Miss Thompson's unavoidable absence need not spoil our appreciation of Miss Eliza Weathersby's pleasantly energetic Selim.—*Manchester Evening News*, Nov. 2.

Miss Eliza Weathersby, who had greatly increased her reputation as a burlesque artist by taking the place of Miss Lydia Thompson in "Blue Beard" on the last visit of the company to Liverpool......Last night she won fresh laurels as the Princess Is-a-belle, her fresh, sweet voice being of good service to her in rendering the numerous songs allotted to her part.—*Liverpool Post*, Nov. 16.

The success of "The Enchanted Beauty" was largely due to the admirable acting of Miss Eliza Weathersby, who starts starring on her own account. In every feature of the character—as vocalist, dancer and actress—she exhibited valuable qualities, and she was warmly applauded and more than once encored during the evening.—*Era* (London), Nov. 21.

Miss Eliza Weathersby, specially engaged for Christmas as Florimel in the "Yellow Dwarf," acts the part with all her accustomed liveliness and piquancy.—*Liverpool Daily Post*, Dec. 28.

THE TOWNSEND FAMILY played a three nights' season at Bainbridge, N.Y., ending Jan. 21, with "Richard III," to a large and appreciative audience, John Townsend as King Richard, supported by his several sons and daughters, and other members of the troupe. *The Hamilton* (N. Y.) *Republican* of Jan. 6 spoke thus of their recent performances:

THE TOWNSEND FAMILY.—It is frequently the case that a dramatic troupe go to a town for a short "season," and have no difficulty, by presenting to editors copies of notices they have received somewhere and at some time, to get a good notice inserted in the papers before they visit the town, but the papers preserve a very dignified silence after the show is over. We admit of having had just that experience a great many times; but we did not expect such to be the case with the family which has just visited us, nor are we disappointed. The Townsends to lovers of the pure drama must ever be favorites. We had the pleasure of witnessing their performance on two occasions, and we recognize in the family the highest order of histrionic talent. The part of Richard III in that representation was said by those who had heard Forrest in the same act to nearly equal that great actor, and Mr. Townsend was well supported in the several acts. The representations of Miss Constance were always very fine, whether in the pathetic vein, or in the dashing parts of comedy or farce. Mr. Burnett Townsend was one of the stars of the family, and his appearance was always greeted with applause. Mr. Harry Townsend was a favorite with all, and the other members of the troupe were well up in their parts. Such representations as this family have given are free from immoral tendencies, and form an entertainment which the best society may attend with pleasure and profit.

They opened in Oxford, N. Y., Jan. 22, for three nights, and are billed for Norwich 26, 27, 28, 29, Cazenovia 31, Feb. 1, 2, 3. Charles A. La Grange is advance agent.

MUSICAL.

E. P. HAHN, leader of orchestra, advertises that he will be disengaged Jan. 22.

JOHN G. BOOR, cornet and double bass player, whose address find in another column, wants an engagement.

RYDER'S SWISS BELLRINGERS intend commencing an extended tour, traveling by wagons, about April 3. A six-horse band-wagon is being built, and the manager has purchased six handsome gray horses. There will be a lady cornet band and orchestra with the company, and G. A. Sawin will be the agent.

DANKS' song and chorus of "My Ole Home in Alabama 'fo' de War" is published by G. D. Russell & Co. of Boston, Mass. Price, 40 cents.

GEORGE BARR, B-flat cornet-player, now with Kelly & Leon's Minstrels, will be at liberty after 26th inst. Address care of this office.

FRANK BELLITER, solo-harpist, alto horn and Swiss bellplayer, advertises for an engagement.

"MUSICIAN" desires a position to play baritone and trombone with a traveling company. See card.

WM. LITTLE, baritone player, advertises for an engagement.

ROE STEPHENS, music publisher, Detroit, Mich., has just issued two serio-comic songs for lady vocalists entitled "He's Not the Man for Me" and "When Johnnie Came Courtin' of Me." See card for price, etc.

OWEN MARLOWE was up for a complimentary musicale Sunday evening, Jan. 23, at South Boston.

AT HOOLEY'S THEATRE, Chicago, Ill., the Kellogg Troupe closed on Jan. 22 one of the most brilliant and profitable seasons ever known in that city. The repertory was as follows: 17 "Talisman," 18 "Maritana," 19 "Marriage of Figaro," 20 "Ernani," 21 "Mignon," 22 "Bohemian Girl," matinee "Martha." By request of the many who were unable to gain admission to some of the most popular operas, the repertory has been frequently changed.

THE CARLBERG-RICHINGS-BERNARD CONCERT COMPANY gave an entertainment at Farwell Hall 18th, which proved very remunerative. This was the last concert of the "Lakeside" course. Another course has been mapped out, and will be as follows: Feb. 7 Caroline Richings-Bernard, 28 Camilla Urso and Company, March 14 the Mendelssohn Quintet Club of Boston, April 1 Boston Philharmonic Club. Von Bulow comes Jan. 31.

"TOMMY, MAKE ROOM FOR YOUR UNCLE," "Hildebrandt Montrose," and other new songs can be obtained at Harding's, advertised elsewhere.

J. N. PATTISON is announced to give a piano lecture and recital at Titusville, Pa., Jan. 27.

MLLE. INEZ FERNANDEZ is to appear in Toronto, Ont., Jan. 27, Newmarket 28, Aurora 29, Bradford 31, Collingwood Feb. 1, Barrie 2, Orillia 3, Lindsay 4, Mill Brook 5, Peterboro 7. J. Gobay and W. G. Davis are the managers, with I. V. Strebig as traveling agent.

BLIND TOM gave three musical entertainments at the Virginia Opera-house, Richmond, Va., Jan. 21, 22, to good-sized audiences.

THE CONCERT given by the Toronto Philharmonic Society in Shaftesbury Hall, Jan. 17, proved a good attraction. Handel's "Messiah" was very well gone through, especially the chorus parts, and reflected great credit upon the teaching of F. H. Torrington, the leader.

THE HOLMAN TROUPE have taken the Theatre Royal, Montreal, for one week, commencing Jan. 24.

MISS ARABELLA GODDARD, pianist, is to give performances in Montreal Jan. 26, 27.

MR. AND MRS. GEO. A. FLORANCE perform in Columbus, O., one week, commencing Jan. 31, Indianapolis, Ind., one week, from Feb. 7.

HIRAM HYMES, snare-drummer, advertises for an engagement with a circus company.

PRESS CLUB. At Concert Hall, Philadelphia, on the 25th inst., will be given a grand concert under the auspices of the Press Club of that city, and for the aid of their Centennial fund. The soloists will include Mme. H. F. Russ, Miss Virginia Candidus, Miss Amelia Busch, Max Friedman, Felix Preusser and G. T. R. Knorr, with the assistance of the Young Mænnerchor, the Vocal Union, the Philadelphia Horn Quartet, and a grand orchestra, all being under the direction of Thomas E. Harkins, president Philadelphia Musical Association.

MISS BEHRENS and her pupils propose giving a performance of the opera of "The Bohemian Girl" at the Amateur Drawing-room, Philadelphia, at an early date. Miss Tillie Forney, daughter of Col. John W. Forney of *The Press*, will assume the leading role, and among those who will also appear may be named Miss Florence Davenport, youngest daughter of E. L. Davenport, and Miss Josephine Baker. A representation of "Il Trovatore" is also spoken of.

GRAFULLA'S SEVENTH-REGIMENT BAND will give a concert at the Academy of Music, Philadelphia, on the 31st inst., on which occasion Miss Julia Rive, pianist, and Mr. Arbuckle, cornet-soloist, will assist.

A PIANO-PLAYER can secure an engagement by addressing J. J. Greenbriar, who advertises.

PROF. J. N. GOODALL JR., solo-violinist, etc., performs with Messrs. Tilton and Newell and Miss Sealey at York, Me., Feb. 7, Great Falls, N. H., 8, and Yarmouth 9. He advertises elsewhere that he is open for engagements.

A PICCOLO and flute player desires an engagement with a circus or minstrel band. See advertisement.

MAX HROTER, pianist, late of the Gen. Tom Thumb Troupe, who advertises that he is well up in variety business, desires an engagement.

VON BULOW plays at Grand Opera-house, Detroit, Jan. 28, 29.

E. S. BERGAN, leader of orchestra with Wildman's Comedy Theatre, is requested to write or telegraph to C. A. Dermstadt, who advertised in last issue as "A. D., clarionet," and whose address is published in his card this week.

THE HYERS SISTERS (colored) are to concertize in Rockport, Mass., Jan. 24, 25, Salem 26, 27, Medford 28, Somerville 29, Boston (Boston Theatre) 30. Col. J. H. Rice has joined them as business agent.

THE GERMAN MILITARY BAND opened at Detroit Opera-house 19 for three nights and one matinee. The house was small the first night, but increased to a large house the 21st. This is undoubtedly one of the finest bands in the country, and after the musical people once know them they flock to hear them again. They open in Chicago 26 for a week.

MRS. JAMES A. OATES is favorably spoken of by the Western press, and is very successful financially, judging by the following extract from *The Evansville* (Ind.) *Sunday Argus*.

MRS. OATES.—The fair, petite, charming prima-donna who delighted us with such an overwhelming series of successes the past week has won a royal place in the affections of our people, and we trust has no cause to complain of her reception here. Thursday evening we were feasted on "Girofle-Girofla," Friday evening on "The Princess of Trebizonde," yesterday afternoon on "Les Pres St. Gervais." The two former have been very fairly and flatteringly handled by the daily press. "Les Pres St. Gervais" is Lecocq's latest, and certainly one of his most successful comic operas. It does not possess extravagant ideas in its situations, and is quite free from broadness and touches of objectionable buffoonery. It is indeed a rare work, and the cheerfulness it elicits is like a tonic draught of rare vintage. It gives Mrs. Oates an opportunity to display her handsome, courtly grace as the rollicking little Prince of the House of Bourbon to perfection; and such an expert in the use of her voice, it is almost beyond any criticism. It has fallen a rare fortune to her; and if anyone deserves success, little Alice Oates certainly does. All of the company were in their cleverest mood, and the fun was glorious.

The most enjoyable part of the performance of last evening was Mrs. Oates' introduction of Hatton's magnificent ballad "Good-bye, Sweetheart, Good-bye." She reached the highest notes with clearest success, and met with a most rapturous encore, which she tried to escape; but the audience was determined, and she sang the last verse again, and was again overwhelmed with a storm of applause. The party leave here to-night in a special car for Cincinnati, where they appear for one week, next to St. Louis, for two weeks then to San Francisco until May, at which time they sail for Australia, to return by way of England. On behalf of their many friends in Evansville, we bid them a farewell, yet mixed with much regret at parting. Our old friend J. W. Allinson, who has visited Evansville as the agent for Edwin Booth and Edwin Adams, is now manager of the Oates' Opera Company. He always travels with first-class people.

VARIETY HALLS.

To Mrs. Whittingham,

IN MEMORY OF HER LATE HUSBAND,
MR. JOHN WHITTINGHAM.

A faithful husband, loving son,
A father kind, a brother dear,
A friend beloved by everyone—
To us he'll never more appear.

To him harsh words were e'er unknown,
But mild and gentle ones instead;
His angry passions ne'er were shown—
Against him naught could e'er be said.

It seems as though his placid smile,
His courteous manner, manly brow—
How many hours he would beguile!—
Are in our vision even now.

A bleeding heart he left behind,
A tender wife who loved him dear;
And naught can soothe her troubled mind
Or give her saddened spirits cheer.

"Is now, O death! thy victory won?"
That thou hast caused this grief and pain
To her who mourns the loss of one
She ne'e can meet on earth again?

Grim Death! thou terror to mankind,
Whose ghastly touch we dread and fear,
Why summon one so good and kind,
Beloved, to all his friends so dear?

But 'twas kind Providence that called
And summoned him to realms of bliss,
Where death spreads not the funeral pall,
Where all is sacred happiness.

And if we all, like him that died,
To keep the golden rule do strive,
With him in heaven we'll e'er abide,
"And in our Christ be made alive."

EVERETT A. WESLYN.

THE ONLY NEW FACES at the Odeon Variety Theatre, Newark, N. J., Jan. 17, were Thomas and Heeney, old favorites, who were accorded a very hearty welcome. Departures 22: The Fieldings—John and Maggie—and Weaver and Harris, all to Philadelphia. The new people for 24 are to be the Vaidis Twin Sisters, Grimaldi Adams and Miss Lou Sandford......At the Metropolitan, the new appearances 17 were the Carter Brothers in Chinese pastimes; the Brothers Norton—Frank and Joe—in a very fine juggling act, also plate-spinning, which elicited frequent applause; Baby Bindley, assisted by her father (Prof. Bindley), first in a musical duet on tumblers, accompanied by the concertina, and later the child in character songs, both of which were lavishly encored; Herr Weiffenbach in his specialty of performing on sixteen drums at the same time, which is a novelty; Virginia Stickney, who is a favorite; and Miss De Mott, whose efforts failed to please, and she was discontinued after the first night. Harry Thorn, who was announced for 17, did not appear, owing to there being no one in the company with whom he could do his act. Departures 22 were the Carter Brothers, to New York; Prof. and Baby Bindley, to Cincinnati; Miss Stanley, to Fall River; and the Norton Brothers, Frank to Chicago and Joe to Pittsburg. The new people 24 are Neil Smith and dogs, the Poole Brothers, Admiral Dott, Ada Forrest and Connors and Kelly. Letter of Jan. 22.

THE OPENING of Hart's Variety Academy, Cleveland, O., on Jan. 17 was a grand affair. The house was packed from top to bottom before seven o'clock, and at the time the curtain rose it was impossible to get near the doors. Since the opening the house has been crowded nightly. The front of the theatre was decorated with the national colors. The company appearing are as follows: Harry Macarthy, Master Tommy Fish, Miss Frankie Sidney, Gilday and Gineven, Miss Belle Celeste and Frank Munroe, gymnasts; Alfred Liston, Seamon and Somers, Miss Ella Stowe; John Kernell, the North of Ireland impersonator; William Bryant, Bonnie Nelson, B. C. Hart, Miss Lizzie Mulvey, the Irwin Sisters, Emma Clifford, William Landis, Little Bessie, Bryant and Reynolds, the Neil Brothers, Johnny Goldrick, Sallie Estelle Macarthy. The performance opens with a minstrel first-part. The olio was so lengthy that it would be impossible to go into detail with the numerous acts. Yankee Miller opened on the 20th. One of the attractions for next (this) week is Wild Bill, supported by a dramatic company. There are no departures........The Theatre Comique was also crowded on Jan. 17. The arrivals were Hurley and Marr, John T. Kelley, Alice D'Erina, Dick Durand, Cora Cushman, Clara Sidelle and Dick Gillespie, the large company of last week being retained. In the first-part the ladies were dressed in the national colors of America and France. Harry Clifford appeared in the drama of "Life or Death," and was well supported. Those closing 22 are Wade and Neary, Bryant and Williams, and Dave McCoy. Letter of Jan. 22.

WILL H. STOWE offers to wager a large sum of money that he has the best troupe of performing dogs in America. See card.

SPECIALTY ARTISTS and ballet ladies are wanted at the Columbia Opera-house, this city. Address Woolcott & Co., as per card.

MAGGIE WESTON, male impersonator, will be at liberty after Feb. 1. Address care of this office.

JOHN PEASLEY, Mlle. Lea, John Riley, George Garland, and Cherrie Chapman were the fresh faces at the Adelphi, Albany, N. Y., Jan. 17. Frank and Carrie Lavarnie and Fanny Montague were also announced, but failed to appear. Peasley and Mlle. Lea danced an excellent double-jig, and also appeared in a sketch called "Blarney." John Riley's Irish songs proved to be taking, and hit the gallery hard. Garland and Miss Chapman appeared in a Dutch act entitled "Going to America," and succeeded in acquitting themselves fairly. In consequence of the non-arrival of the parties before mentioned, Holbrook and Hughes were re-engaged, and appeared during the week in their songs-and-dances. Those leaving 22 were Crumley and De Forest, to Detroit; Frankey Johnson, Holbrook and Hughes, and Fanny Reynolds, to New York. To open 24: the Wentworth Sisters and Quilter and Goldrich. Business large. Letter of Jan. 23.

THE NEW PARK THEATRE, BROOKLYN, L. I., did a very large business the past week. The programme opened with the sketch "A Gala Day in the South," followed by Charles Leopold in a mid-air gymnastic act; Eva Sinclaire in drum-solo and clog-dance; the Winnetts, Thos. and Lottie, in an act entitled "Love in Broken German," and subsequent double-jig; Jennie Engle in serio-comic songs, and Jennie Morgan in operatic vocalization were sandwiched between Mlle. Lauretta and Leopold Brothers in a treble-trapeze act, and Emerson and Clarke in song-and-dance, who met with a light reception; Sandford and Wilson in a sketch "War in the Kitchen," and Harry Shelden in a juggling act, and the bill terminated with the three-act drama "The Castaway," in which Mrs. W. G. Jones appeared as Mary Tressider. This week another dramatic season will be inaugurated with Mr. F. S. Chanfrau as Kit Redding in his play of "Kit."

THE FRESH ATTRACTION, at the Boylston Museum, Boston, Mass., are Harry Dixie, Edith Gibbs, Grace Elma, Keating and Standstead, Williams and McCarthy, and the pantomime "John Jumping Jack." The management of this house are certainly very frank. In their advertisement they announce: "We do not claim to be chaste, choice, refined or elegant." They certainly have no desire to hold out any false hopes to a confiding public.

PROF. MITCHELL, fire king, announces his first open date as March 6, and advertises for engagements. He opens at the Third-avenue Theatre, N. Y., Jan. 24.

LESLIE AND AVERY, acrobats and gymnasts, advertise that they can be engaged for variety halls and for the tenting season.

CINCINNATI VARIETY NEWS to the 21st is sent as follows by our correspondent: "At the National Theatre Comique the new appearances this week were the Sage Brothers and Master Eddie in very fine gymnastic exercises, the same gentlemen also introducing subsequently performing dogs, and doing a hat spinning act; and Ida Carlisle, who sings Irish songs in male attire with good effect. On Thursday evening and the remainder of the week Billy Edwards and Arthur Chambers appeared in sparring matches. A feature of the programme has been a burlesque baseball match between the Cincinnatis and Stars, the former being composed entirely of ladies. The attendance was quite fair till Thursday, when the house was crowded. The departures tomorrow will be the Stuart Sisters; Western and Walling, for Cleveland; and Shepherd and Whitney, for Grand Rapids. Engaged for the 24th: Healy, Clapp and Ella Saunders, Prof. Bindley and Baby Bindley. On Sunday, 30, the Wyman Brothers are to give an expose of spiritualism......At the Grand Central the only change has been the closing of the Leons, Mr. J. T. Leon also retiring from the management. The hall will be run under a new regime, and an effort will be made to bring it up again......The Davenport Brothers, clever gymnasts, are performing with success at Shickling's Garden."

LADNER'S MILITARY HALL, Philadelphia, is doing a good business under the management of J. Boissett, Erwin Thomas, the well-known clog-dancer, acting as business and stage-manager.

MRS. WHITTINGHAM and Master Newman, musical artists, who have just concluded a successful engagement at the Howard Athenæum, Boston, Mass., can be addressed as per advertisement.

LEAVITT'S new double stump speech, entitled "Topics of the Day," with directions for dress, etc., can be had of N. R. Leavitt, who advertises.

THE WINNETTS—Thomas and Lottie—Teutonic specialty artists, now performing at the Park Theatre, Brooklyn, N. Y., announce their first open date as March 20. See card for address.

THE GIRARDS—Julian, Emile and Louis—the Dupont Brothers, Mlle. Zittella, Eloise Allen, Kitty Rowell and Minnie Seaman were the fresh arrivals at Trimble's Varieties Theatre, Pittsburg, Pa., Jan. 17. As grotesque dancers the Girards gave full satisfaction, and earned the applause accorded them. The Duponts did skillfully some very difficult gymnastic feats, and their knife-throwing was adroitly performed. The flag song of Mlle. Zittella evoked enthusiastic approbation, and the lady was repeatedly encored. Miss Allen, Miss Rowell, and Miss Seaman evinced fair abilities as vocalists, and all were honored with recalls. The Female Minstrels, proving one of the most attractive features presented, will be continued until further notice. Business big. W. J. Thompson has assumed the direction of the stage at this establishment. The departures 22 will be Japanese Tommy, who joins Kelly & Leon's Minstrels for a short season; Billy Emmet, the Girards, Miss Bowers, the Harrison Sisters, and Prof. Lawrence. Those beginning 24 are Lurline the Water-queen, Watson the man-fish, Frank Mara, the Stewart Sisters and Mollie Wilson. Advices of Jan. 21.

CHAS. W. YOUNG, now playing his fourth engagement at the Adelphi Theatre, Albany, N. Y., opens at the Comique, Williamsburg, Jan. 31. He advertises that he would like to hear from Sage Richardson.

THE COMPANY engaged at Noonan's Varieties, Ninth and Chestnut streets, Philadelphia, includes Charles De Vere, stage-manager; Linda De Vere, Sallie Benner, Sallie Eldridge, Kate Clare, Jeannette Lewis, Mel Kurtz, Bob Wilson and Johnny Magrew as its most prominent members. Variety talent wanted here at all times, as a reference to our advertising columns will show.

CAMPBELL & LEONARD'S Novelty Combination, under the management of Harry T. Leonard, is to start from Baltimore, Md., Jan. 24. The company includes Harry Leonard, George F. Campbell, J. A. Dulaney, L. T. George, J. C. Hector, and orchestra. Their route is Reisterstown, Md., 24, Finksburg 25, New Windsor 26, Uniontown 27, Union Bridge 28, Johnsville 29. Mayo the magician is to join 31. L. B. Williams is the agent.

ANNIE HINDLE is requested through a card to send her address to Fox's American Theatre, Philadelphia.

BILLY HALLE, trick clog-dancer, can be addressed as per card for engagements.

FIRST-CLASS TALENT is advertised for by Manager Waldman of the Metropolitan Variety Theatre, Newark, N. J. The stage is under the direction of Jonas Hellawell.

THE "MERRY" AUSTINS joined the Coleman Sisters in Harrisburg, Pa., Jan. 15.

SHED LE CLAIR was presented with a daughter by his wife in Philadelphia, Pa., Jan. 5. Both are in good health.

BABY BINDLEY and Crossley and Elder are to travel with Tony Pastor's Combination during the forthcoming tour.

CHARLEY KONOLLMAN, Dutch vocalist, now performing with success in this city, can be addressed care of this office by managers desiring to engage him.

MISS BERTIE, who advertises, wants a partner for double-trapeze business.

HARRY MONTAGUE, vocalist and sketch artist, is announced to appear at the Globe Theatre, New York, until further notice.

AT MOORE'S OPERA-HOUSE, Youngstown, O., the announcements for Jan. 24 are May Marshall, Mlle. Leonora, and Jennie Scott. Departures 22: Elise Simpson, to Indianapolis, Ind., and Finn and Noonan, to Toledo, O.

SAM SANYEAH was presented by his wife, in Indianapolis, Ind., on Jan. 20, with a son.

ALICE MCGOWAN, Dan Tracy, Ed. Lawrence, Walter and Millie Le Roy were the newcomers at the Vaudeville Theatre, St. Joseph, Mo., Jan. 17. Business is reported good. Departures: Frankie and Lotta Foster, to Omaha, Neb.

WHITNEY, ventriloquist, is to begin a week's engagement at the Metropolitan, Indianapolis, Ind., Jan. 24.

MISS IDA FOY of the Foy Sisters wishes it understood that she is not married. A lady with a similar name—Ada Foy—having recently entered into the blissful state of matrimony, many of Miss Ida's friends and acquaintances have confounded one with the other. Little Ida is "o'er young to marry yet," and will continue to entertain the public with her musical description of "Grimes' Cellar-door," and her agile dancing.

AT MILLER'S WINTER GARDEN, Philadelphia, the new faces during the week ending January 22 were Frank Howe and Miss Tillie Russell in a clever act of rifle-shooting, the Misses Minnie Bird and Lillie De Berg in serio comic vocalism, John and Ella O'Neill in character sketches, and the Burton Brothers in an excellent trapeze act. Ed. Banker is the stage-manager. The Misses Alicia Rhind, Lida Kenyon, Montague and Tulethia open on the 24th inst.

TALENT is wanted at the Coliseum, Chicago, Ill. There is no wine-room attached to this theatre, and lady audiences are present every evening. Address as per advertisement.

N. C. GOODWIN JR., mimic, commences an engagement at Tony Pastor's, this city, Feb. 7, where managers desiring to engage him can address.

LADIES that can sing and dance, experienced amateurs, or those who can play any kind of instrument, are referred to Davis & Co.'s card in another column. They also want ladies to perform in an exhibition at Philadelphia during the Centennial.

HARRIGAN AND HART commence a two weeks' engagement at New Orleans, La., Jan. 24. Managers are requested to address all business communications to their manager, Mart. Hanley.

FRANK AND EVA BENNETT insert their card in another department.

JOHN T. KELLY and Thos. J. Ryan will hereafter be known as "Kelly and Ryan, the leading spirits of Irish comedy." They have a number of attractive specialties and sketches, which are enumerated in our advertising department, together with the address of N. D. Roberts, their manager, to whom communications should be addressed.

ALBERT LEON, once well-known throughout the country as a daring and expert trapeze performer, is at present in Philadelphia, in very destitute circumstances. An accident some months ago crippled him, and prevents him from ever again following his profession. He is anxious to go to Cuba, in the hope that a change of climate may do him some good, but his long illness has left him penniless. The attention of managers of variety theatres, and his fellow-performers, is called to this deserving object of their charity, and any contributions that may be sent to the care of THE NEW YORK CLIPPER office, or Dr. Pearce, S. E. corner of Eleventh and Wallace streets, Philadelphia, will be thankfully acknowledged on his behalf.

AGNES SUTHERLAND, the well-known Scottish vocalist, has been engaged by the St. Andrews' Society of Chicago to sing at a concert to be given by them on the 25th inst., the anniversary of the birthday of Robt Burns.

HARRY CLIFFORD and Lottie Grant are still engaged at the Theatre Comique, Cleveland, O.

ROBT. SCOTT publishes a card cautioning all parties against infringing on the copyright of Patti Rosa's song, "Feeding the Ducks on the Farm."

SENSATIONAL ARTISTS in the variety, dramatic and acrobatic branches of the profession, solo-dancers, ballet-ladies and a leader of orchestra are wanted at the Chateau Mabille Varieties, this city, a new house to be opened early in February. They would like to hear from Gus Peters. See Col. Warren's card, in another column.

THE BRAHAMS—Lizzie and Harry—in their musical sketches and specialties, travel with Tony Pastor's Troupe during the Summer tour. Previous to this they announce a few open dates, to be secured through their advertised agents, Simmonds & Wall.

JOLLY NASH left Buffalo, N. Y., Jan. 23, for San Francisco, Cal. He is to play for ten weeks in Maguire's Opera-house.

AT THE ATLANTIC VARIETIES, Syracuse, N. Y., the company the past week included Lottie Wentworth, Fannie Florence, Lulu Wentworth, Frank George, Harry T. Howard, and Fred D. Harris.

AT TOOKER'S VARIETIES, Norfolk, Va., the company the past week included Frank Harsall, Harry Woodson, George Skelding, Carrie Herbert, Sallie and Clara King, Lillie Lindon and Sam Orme. To commence Jan. 24: The Daly Sisters and Murphy and Shannon.

FROM THE CARROLLTON VARIETIES, Fall River, Mass., the departures on Jan. 22 were Guy Linton, Lucy Adams, W. H. Vane, the Cooper Brothers and Emma Howes. To arrive 24: Lew and Lena Cole, Sanford and Fielding, Kitty Stanley and Watson and Billing.

THE COMPANY at Meyers' Opera-house, Wilkesbarre, Pa., the past week included Andy Scott, Hattie Ellis, Lucy Forrester, James Sheeran, Kitty Smith, Harry Fenner, Jessie Warner, Sam Roberts, James Dalton, Ella Davis and James Porter.

AT THE THEATRE COMIQUE, Peoria, Ill., on Jan. 17 the new faces were Ed. Cullen, comedian; Bob Debar, song-and-dance; Dan Howard, banjoist and old man; Smith Travis and his performing bear Julia, and Kate Rathburn, song-and-dance.......Minnie Homer, wife of Billy Homer, Irish comedian, presented her husband with a boy on Jan. 19.

J. W. BERKLEY is requested to communicate immediately with Manager Shelby, Adelphi Theatre, Buffalo, N. Y.

THE NEW FACES at the Comique, St. Louis, Mo., Jan. 16 were Nully Peiris, John Peady, Manchester and Jennings, Madame Louise and Mons. Peirie Valle. Closing 22: the Weston Sisters. To open 23: Hall and Thompson, Annie Fox, Adams and Ranson.

THE AGENT OF THE GRAND CENTRAL, Troy, N. Y., received over one hundred applications to rent that property in answer to a few insertions of a card in THE CLIPPER only. There is a strife among two or three of these applicants for the premises, which must come to an early focus of some sort.

THE OLYMPIC, Troy, N.Y., collapsed Jan. 18.

AT THE HOWARD ATHENÆUM, Boston, Mass., there are to be twenty-one new faces added to the company this week: Sheppard's Colored Singers, eight slaves formerly owned by Gen. Robert E. Lee; Sanford and Wilson, Crossley and Elder, the Jee Brothers, Jennie Morgan, Collins and Moore, Fagin and Redman, Bob and Dannie Daley. In addition, D. L. Morris, Harry Bloodgood and Charles and Carrie Austin remain from last week, and the burlesque sketch "The Two Off'uns" will be produced.

NEAL SMITH and his troupe of performing dogs are now performing at Metropolitan Theatre, Newark, N. J. Prof. Smith advertises that he would like to engage for the tenting season.

AT THE GRAND CENTRAL, Philadelphia, the attendance was excellent last week. Murray, Reynolds and Ashton, Billy Carroll, Sam Devere, and G. B. Harcourt and Kate O'Connor were the new appearances on the 17th inst. Murray, Reynolds and Ashton's very clever acrobatic act elicited the most marked approbation, and was a pleasing exhibition of muscular strength and dexterity, some of their somersaults being remarkable for novelty and agility. Billy Carroll, a very efficient Irish comedian, met as usual with a hearty welcome in his characteristic songs-and-dances. Sam Devere, another great favorite here, evoked much merriment and applause in his banjo-solos, especially in the song concerning Tweed's whereabouts. G. B. Harcourt and Kate O'Connor turned their vocal abilities to good account in their well-rendered character-sketches. In addition, a series of twelve picturesque tableaux were produced for the first time, and proved a source of much attraction, the programme concluding with the Irish drama of "Tom Maguire," in which Geo. W. Thompson, Geo. B. Radcliffe, Harry Richmond and Miss Sallie Apt figured to advantage in the prominent parts. Ed Murray and Alice Ross, Prof. Mitchell, Miss Lida Kenyon and Sam Devere closed Jan. 22. The Winner Sisters, John and Maggie Fielding, Billy Emmett and Katie Howard open here on the 24th inst., when will be produced Spencer Pritchard's new play of "On the Watch, or the Shadow of Death."

THE GLOBE THEATRE is the name of a new place of amusement recently opened on Pine street, Lockport, N. Y. Messrs. P. Garvey and D. C. Lundy, lessees, advertise for first-class variety performers.

SPECIALTY ARTISTS are wanted at the Volks Garden, New York. See card.

AT MEYER'S OPERA-HOUSE, Memphis, Tenn., the new faces are Maud Deburg, song-and-dance; Leon Whettoney, with his mechanical elephant "Bolivar," and Earl King, dialect artist. The attendance is on the increase.

FLYNN'S GLOBE THEATRE, New Orleans, La., did an extraordinary business during the week ending Jan. 16, the house being filled to repletion at each performance, and at some admission being simply impossible. This pleasing state of affairs has been brought about largely by the great general excellence of the company as artists in their various lines; by skillful management, and judicious arrangement of the bills, reflecting much credit upon Marsh Adams, the stage-manager. The newcomers on Jan. 17 were Miss Alice Gilmore, a pretty and gifted interpretess of song-and-dance, who was received with rounds of applause; Miss Nellie Taylor, in sentimental vocalisms, displayed a voice of much power and sweetness, and won several encores; and Miss Chrissie Morell, who was well received. On the 16th James Flynn received a rousing testimonial benefit, the house being insufficient for the accommodation of the audience. Departures: Miss Minnie Gray, to Pensacola; Miaco and Ashton and Miss Jennie Miaco, to Galveston; and Miss Della Gonzales, destination unknown. Letter of Jan. 18.

CHARLES H. SHEFFER, George S. Nelson, and Miss Angie Schott were the new appearances at the Vaudeville Theatre, Louisville, Ky., Jan. 17. The managers have been unfortunate of late in regard to disappointments: hardly a week passes but someone engaged is sick or misses connection, and the audiences have commenced to look upon apologies as a part of the programme. Last week Miss Grant, billed as the stellar attraction, failed to connect. This week the D'Omers, possessing the largest space on the programme, did not come, on account of sickness. Sheffer and Nelson appeared in a short act, entitled "The Mischievous Boy," in which they introduced their specialties, but with only fair success. Miss Schott delighted the audience with her "Masks and Faces," a splendid act, and was the recipient of several encores. The Cawthorne Children depart 22 for Chicago. Lottie Brown closes same date. Jenny Leslie is billed for the 24th. Advices of Jan. 20.

AT SMITH'S OPERA-HOUSE, Grand Rapids, Mich., the past week, the new arrivals were the Bennett Sisters, who do some good dancing; Sarony, in his grotesque specialties; Mlle Rosa, dancer; and the Waite Sisters. The departures 22d were Clara Stanley to Chicago, and the Japs to Indianapolis, Ind. The Irving Sisters are announced to open Jan. 24.

THE NEW PERFORMERS opening at the Theatre Comique, Toledo, O., Jan. 17, were Lizzie Harmon, who possesses a powerful and at the same time sweet and well-trained voice; Harry Spriggs, who appeared in a number of Irish acts and on the end; Fred. Byron, who appeared with Miss Lizzie Byron in Dutch acts; and Miss Letha Weber, a young Toledo lady, who has chosen to adopt the stage as a vocalist, and who at once became popular. She has a sweet, though not powerful voice. Adams and Ranson and Hall and Thompson close 22, going to the Theatre Comique, St. Louis. Maggie Nichols is to open 24. Business continues excellent. Letter of Jan. 21.

AT THE THEATRE COMIQUE, Richmond, Va., the Leslies, Claudia Masey, and James Mulligan were the new faces the past week. The Leslies are attractive and are fine dressers; Mulligan made a hit in his Irish specialities; Miss Masey only appeared in the first-part, but will do her serio-comic business the coming week. The remainder of the company continue to please. Manager Putnam, with a full force of assistants, is busily at work endeavoring to get the New Comique finished by Jan. 31, at which time he expects to open with the largest variety company that has ever appeared in this city. Emma Minnetta closed 18. Nellie Sarony is announced for 24, and the Fontainbleau Sisters 31. Business remains good. Advices of Jan. 23.

BUSINESS CONTINUES GOOD, though not quite so large as last week, at the Theatre Comique, Detroit, Mich. There were six new people Jan. 17. Harry Lester, song-and-dance, was of the usual stereotyped style; Victorelli and Little Eldon in their double-trapeze act introduced new ideas that were finely executed; later in the evening they gave grotesque acrobatic feats that were immense; the boy is a very promising lad, exceedingly smart, active and intelligent, and before long will astonish older professionals. Annie Braddon gave serio-comic character songs fairly. Jeppe and Fannie appeared in Dutch and Irish sketches to good advantage. They are both very fine singers, whose voices blend very pleasingly, and their acts are well performed, being better adapted, however, to lady audiences. Jeppe gave serio-comic songs with rapid changes, meeting with fine success. Fannie Wood and Fannie Kent gave a double fancy dance that was redemanded. Closing 22 is May Marshall, going to Youngstown, O. Opening 24 are Cromley and De Forest and Chas. L. Howard. Advices of Jan. 22.

AT THE CENTRAL THEATRE, Baltimore, Md., the programme for the week closed was one of good features, and drew moderate business. "Ambition," a farce, with Dan Collyer as Patrick O'Brien, was too tame for much applause. Tommy Turner gave banjo-solos, and Egan, Hodges and Bent performed "The Rival Poets." Two ballets by the Gem Troupe embraced some excellent dancing by Emily and Fred Siegel and the Clinetop Sisters. Frank Mara in Irish songs was followed by Crossley and Elder in interesting and well-performed feats of leaping and jumping. The three Turners in their triple songs-and-dances won applause, and Maggie Grey's new feature, introducing her company of twelve drilled "Baltimore Volunteers," was enthusiastically encored. The programme closed with the drama of "The Beacon of Death." The departures 22 were Frank Mara, Crossley and Elder and Maggie Grey. The new faces billed for 24 are E. T. Stetson, Goss and Fox, Edna Markley, J. D. Griffin, and Robert Hall. On the night of the 22d, H. W. Egan, the popular stage-manager, was presented with a magnificent meerschaum pipe, said to be valued at $60, the gift of the members of the orchestra. Pleasing remarks were made on both sides, and the event duly celebrated in the usual way...... The Odeon Varieties has been doing a good business during the week. The people engaged were Nellie Sarony in songs of the period, Dody Zanfretta in dances, Jesse Howard in serio-comic songs, Constantine and Le Claire in character business, Minnie Lee in vocal gems, and Barney Ferguson in Irish specialties. The departures 22 were Nellie Sarony, to Richmond; Dody Zanfretta lays off; Minnie Lee, to Theatre Comique, Washington, D. C.; Barney Ferguson, to Metropolitan Theatre, Newark; and Ida Daly, who has been playing sketches, to Tooker's Varieties, Norfolk, Va. Jessie Howard has made quite a hit in her sensational songs, and remains ever. The new people announced for 24 are Harry Jefferson, Lou Edwards, Ella Davis, the Fontainbleau Sisters, and Malinda Nagle........The Centennial Varieties has again closed after a brief existence of two weeks. Letter of Jan. 23.

THE NUTT AND ZANFRETTA COMBINATION were not greeted with large audiences at Newark, N. J., though the company was good in every respect. The programme was carried out in every detail. They began Jan. 20, and not 19, as was reported. Their route is Paterson 24, 25, Middletown, N. Y., 26, Binghamton 27, 28.

WASHBURN'S LAST SENSATION is booked for Lockhaven Jan. 26, Williamsport, Pa., 27, Elmira, N. Y., 28, Bath 29, Addison, 31, Hornellsville Feb. 1, Wellsville 2. G. A. Sawin joins the company as assistant agent.

DEATH OF J. L. DAVIS.—During the week ending Jan. 15, while performing in St. Louis, Mo., John L. Davis was attacked with pneumonia. He returned with his wife to Cleveland, O., where, at her mother's residence, he died of typhoid fever on the morning of Jan. 19, in the fifty-second year of his age. He was a native of Richmond, Va., and entered the show business in 1855. During the past few years he exhibited a number of dogs, which he had highly trained. He had been twice married, and was divorced from his first wife some few years ago. He married Miss Alice Tuttle, professionally known as Nell West, in Cleveland, O., Oct. 15, 1874. Besides his wife, he left a brother and a son—Chas. L. Davis—and the latter will continue to exhibit the troupe of dogs, his widow having decided to retire to private life. Mr. Davis left property in New York and in Detroit, Mich., which, we are informed, will be equally divided among the surviving relatives. His funeral was to have taken place at half-past three o'clock Sunday afternoon, Jan. 23, in the Second Methodist Church, and his remains were to be deposited in a vault in the Erie-street Cemetery. Chas. Vincent called a meeting of the company at the Theatre Comique on Jan. 19, and offered resolutions of respect to the memory of the deceased. Chas. Thatcher, Jos. Tobish and Chas. Vincent were appointed a committee to make the necessary arrangements for attending the funeral in a body. A copy of the resolutions, with the names of the company and attaches of the house attached, we give below.

CARD OF RESPECT.

THEATRE COMIQUE, CLEVELAND, O., Jan. 19, 1876.

Whereas, It has pleased Almighty God in His goodness and mercy to remove from our midst, by the grim visitor Death, our esteemed and much-beloved friend and brother professional John L. Davis; be it

Resolved, That we, his brother professionals and members of the Theatre Comique Company, do deeply and painfully mourn the loss thus sustained by us of a dear and tried friend, and the stage one of its most admired ornaments. But we humbly bow our heads in submission to Him who does all things for the best, and respond Thy will be done; it is further

Resolved, That we, the male members of this Theatre Comique Company, do attend his funeral in a body, and march from this theatre to the place of interment, wearing the usual badge of crape as a token of our respect to his memory; it is further

Resolved, That we tender our sincere sympathies and condolence to his bereaved widow and family, and mourn with them their and our loss, but *his gain*; also

Resolved, That these resolutions be published in *The Plain Dealer*, NEW YORK CLIPPER and *New York Mercury*.

A. Montpelier,	Johnny Shay,	Lizzie Carleton,
Chas. A. Vincent	Wm. Sharpe,	Myrtie Piquette,
Joseph Tobish,	Dave McKoy,	Maud Le Noir,
Chas. Thatcher,	Dick Durand,	Jennie Nelson,
Harry Clifford,	Dick Gillespie,	Minnie Burton,
John T. Kelley,	R. B. McGechen,	Annie Morelli,
Charles Pholta,	Ed. Ellwanger,	Little Caroline,
James Pholta,	Wm. Ingersoll,	Georgia May,
Robert Pholta,	Tom Powell,	Jennie Clarke,
Joe Hurley,	Wm. Fielding,	La Petite Florence
William Marr,	Tom Carr,	Jennie Leslie,
Bob Kirk,	Jas. Vaughan,	Jennie Morris,
John Drew,	W. B. Decker,	Bella Morris,
Ed. Glen,	Mike Gallagher,	Lottie Howard,
Ted Williams	Alice D'Erina,	Belle Branagan,
Bobby Williams,	Cora Cushman,	Emma King,
Belle Bryant,	Clara Sidelle,	Mary Brown,
James Neary,	Emma Whitney,	Kitty Holmes,
Tom Wade,	Kate Harvey,	Nelly Brooks,
John Cramer,	Lottie Grant,	Annie Hughes,
James Wynans,	Josie Austin,	Eva Oakly,
Andy Hughes,	Nelly Carleton,	Lottie Carroline,
	and others.	

THE NEW FACES at the Theatre Comique, Providence, R. I., the past week were Sam Martin and Laiscelle and Tilley, formerly known as the Laiscelle Brothers. The former as a one-legged dancer is truly remarkable, and as gymnasts the latter have but few equals. The departures 22 were Quilter and Goldrich, to Albany; Lulu Mortimer, to New York; and Laiscelle and Tilley, to Boston. The following are announced for 24: J. W. McAndrews, Griffin and Rice, Sim Bryant, Mrs. Whittingham, Master Newman and Adelaide Stewart......Sheridan and Mack gave good entertainments to fair-sized audiences at the Academy of Music 21, 22. Their company is not large, but consists of good artists. Letter of Jan. 23.

AT SHELBY'S ADELPHI, Buffalo, N. Y., the new faces Jan. 17 were the Collins Brothers and Lurline and Watson. These artists, together with the arrivals noted Jan. 10, made up a fine bill, and drew correspondingly fine houses. Dixon and Udell had a benefit Jan. 21. Closures Jan. 22: The Collins Brothers, to Cleveland; Jolly Nash, to San Francisco; Lurling and Watson, to Pittsburg. The Empire Children lay off one week, thence to Tony Pastor's, N. Y. Announced for 24: "The Big 4," Elvire and the Phoites. Advices of Jan. 22.

THE NEW APPEARANCES at the Theatre Comique, Washington, D. C., Jan. 17 were W. T. Melville in "Smoke;" Charles E. Dobson, banjoist; and Dave Oakes, Ethiopian comedian. Mr. Dobson's banjo performances are superior to any that we have before heard at this house. The departures Jan. 22 were Mollie Wilson, Edna Markley, W. T. Melville, Charles E. Dobson and Dave Oakes. The announcements for 24 are John O. Sefton in the drama of "The Seven Escapes of Adelaide of Dresden," the Freeman Sisters, Murphy and Mack, and Miss Minnie Lee. Business good. Advices of Jan. 23.

NEGRO MINSTRELSY.

ONE OF THE very best troupes that have visited Boston—Haverly's Minstrels—opened at Beethoven Hall on Monday evening, and achieved an immediate success. Our correspondent says: "The members of the troupe are very clever performers, the two end-men—George Wilson and Milt. G. Barlow—being particularly well provided with an overflowing stock of humor. The singing by Messrs. Dixon, Roe, Rapier and Frillman—the California Quartet—was very fine. The first-part opened with a medley chorus very inspiriting and enjoyable. Then John Rapier sang 'When the Roses Come Again,' a simple, touching ballad, which was heartily encored. George Wilson then sang the funny song 'What Would Mamma Say?' which raised many a hearty laugh. Thos. B. Dixon then gave the charming ballad 'There's a Letter in the Candle,' and Milt Barlow aroused the house with 'Gabriel's Trumpet' and another funny song. Harry F. Roe closed with 'Eillen Alanna,' finely rendered, and the company ended the first part with the familiar burlesque scene from John Robinson's Circus. The second-part, entitled the Carnival d'Ethiope, introduced Cool Burgess in his very funny specialties, some of them new, but all taking with the audience. Primrose and West, two very quiet and graceful song-and-dance men, performed several songs-and-dances, and afterwards a double clog, which proved very popular. Edwin French, a young fellow whose specialty is the banjo, gave many clever exhibitions of his talent, among them a variation on 'Home, Sweet Home,' which was loudly applauded. George Wilson and Milt. G. Barlow also gave some of their funny acts, and the whole closed with the funny sketch 'Nip and Tuck.' The charm of this company is its refinement. There was not a single word or act said or done which could have offended anyone, no double-entendres, no vulgar kicking, or anything in any way offensive, and the consequence is that ladies and children have made up a large portion of the audiences throughout the week. They remain but one week longer."

HARRY ROBINSON'S MINSTRELS played to a good-sized audience at the Opera-house, Wheeling, W. Va., Jan. 19. The entertainment was first-class in all respects. Throughout the programme the various features were both sprightly and interesting, and did not have that amount of staleness so often inflicted by the professors of Ethiopian minstrelsy. Thos. Sadler and Billy McCallister appeared as end-men. The vocalists—Rushly, Gale, Bray, and Bassett—exhibited well-cultivated voices, and their singing was frequently applauded. The olio was excellent, and Green and Sadler's songs-and-dances in character were excellent. Jerry Cavana's Dutch comicalities were very good, and Harry Kennedy the ventriloquist amused the audience greatly. The cornet-playing of Hi Henry was an especial feature of the bill, a very amusing sketch entitled "Wanted a Nurse" closing the entertainment. They are to appear at Washington, Pa., Jan. 20, Barnesville, O., 21, Zanesville 22, and are booked at Circleville 24, Lancaster 25, Logan 26, Parkersburg, W. Va., 27, Marrietta, O., 28, Chillicothe 29, Louisville, Ky., Feb. 1, 2, Bowling Green 3, Nashville, Tenn., 4, 5. Advices of Jan. 21.

MLLE. BERTIE'S CANCAN TROUPE drew a large audience to Grover's Theatre, Columbus, O., Jan. 17. Our correspondent says: "The party were billed to dance the cancan, and they did, the elevation of the ladies' dresses being limited only by the refusal of their waist-bands to give way. So 'loud' did it become that the proprietor of the house ordered the curtain rung down before its conclusion. They were at London Jan. 18, Circleville 19, Lancaster 20, Athens 21, Marrietta 22.

THE CALIFORNIA MINSTRELS are to open in Hooley's Theatre, Chicago, Ill., Jan. 24. They will be reinforced by Pat Rooney, Charley Howard, and Schoolcraft and Coes.

CIVIL RIGHTS.—During a performance by Cal Wagner's Minstrels in Titusville, Pa., on Jan. 21, a colored person demanded admittance to the parquet, but was refused; he insisted upon coming in, and, having a ticket to that part of the house given to him by a Democratic lawyer of that city, he was allowed to come in. The affair, we are informed, created quite a stir, as this is the first instance of the kind that has occurred there.

KELLY & LEON'S MINSTRELS are billed to perform in Springfield, Ill., Jan. 24, Bloomington 25, Pekin 26, Peoria 27, Galesburg 28, Burlington, Ia., 29, Keokuk, 31, Quincy, Ill., Feb. 1. J. P. Reynolds is the business-agent.

CAL WAGNER'S MINSTRELS are to show in Batavia, N. Y., Jan. 24, Rochester 25, Canandaigua 26, Penn Yan 27, Waterloo 28, Syracuse 29, Oswego 31, Watertown Feb. 1, Rome 2, Albany 3, Troy 4.

EPH HORN JR. and Al Humes, unaided, are giving minstrel entertainments throughout the South. They were in Newbern, N. C., Jan. 18.

HARRY KENNEDY, ventriloquist, has been engaged for the season with Harry Robinson's Minstrels, and Rudolph Rieck joined that company at Wheeling, W. Va., Jan. 19.

HARRY ROBINSON'S MINSTRELS are billed to perform in Circleville, O., Jan. 24, Lancaster 25, Logan 26, Parkersburg, W. Va., 27, Marietta, O., 28, and Chillicothe 29.

SAM LUCAS is still engaged with Callender's Georgia Minstrels.

HOOLEY'S MINSTRELS, at their Brooklyn Hall, have retained nearly all the features noticed in their programme of the previous week. Business averages quite satisfactorily. A series of Wednesday matinees, in addition to those given on Saturday, have been commenced.

CHAS. MELVILLE has left Kelly & Leon's Minstrels, and was in Chicago Jan. 16.

THE CALIFORNIA MINSTRELS, managed by J. H. Haverly, completed a season of eight nights and two matinees at Robinson's Opera-house, Cincinnati, on the 23d. Our correspondent says: "In Arlington and Cotton they have excellent end-men; in Kemble, an admirable interlocutor; in Tilla, Fredericks and Henry, good balladists; in Billy Rice, a funny comedian; in the Reynolds Brothers, song-and-dance men of a high order. The programme is very entertaining, the main fault being a lack of variety in the olio, which consists almost entirely of a series of farces. The attendance was good the first week, and light the second."

CALLENDER'S GEORGIA MINSTRELS are to perform in the Memphis (Tenn.) Theatre Jan. 27, 28, 29.

E. N. SLOCUM'S original burlesque of "The Great City, or Across the Plains," was produced at the Arch-street Opera-house, Philadelphia, on the 17th inst., for the first time in two years, and proved an attractive feature of the programme by Simmons, Slocum & Sweatnam's Minstrels.

J. L. CARNCROSS' complimentary benefit in Philadelphia took place on the evening of the 20th inst., and the merited claims of the beneficiary and an attractive programme had the effect of drawing a very large audience.

BRYANT'S MINSTRELS occupied Ford's Opera-house, Washington, D. C., the past week, to immense business. The entertainment was a fair one only. Their minstrel scene was not up to the mark. Goss and Fox, in their sketches, songs-and-dances, were excellent, and elicited many encores. Adams and Lee, in banjo duets and musical acts, were nightly recalled. Lew Benedict, in oratorical dissertations, was excruciatingly funny. Goss and Fox closed their engagement with the party Jan. 22, and open at the Central Theatre, Baltimore, 24. Worden and Mack have been secured to fill the vacancy. Advices of Jan. 23.

CIRCUSES.

DAN BAKER, second clown, rope-walker and snare-drummer, can be engaged after March 20 by addressing as per card.

BATCHELLER & DORIS will run all the privileges connected with John O'Brien's shows next season, and they would like to hear from Admiral Dot. Address as per card.

A VARIETY of animals are offered for rental or sale; also the usual wagons, canvas, seats, etc., ready for traveling. See particulars in J. M. French's card.

HERCULES LIBBY, ring-master and cannon-ball performer, and Kate Partington, entre-rider, who can also do song-and-dance, banjo-solo, and sing duets in concert, can be engaged, with or without horses, for next season. Address as per card.

SHED LE CLAIR, gymnast, with specialties, whose address find in another column, can be engaged for the coming tenting season.

RICHARD RIVERS and family, including Mlle. Viola, equestrian, and little Charley, juvenile rider, with two horses, can be engaged for the tenting season. See card.

LEM QUILLIN, clown and vocalist, can be engaged for the coming season. See card.

THE COMPANY that left for Cuba in October last, under the name of the Russian Athletes, including G. Dunbar, Wash Antonio, Charles Johanoff, M. Feeley and son, A. Segrist and son, Nat Rogers and two sons, A. Teris, and Lola, female trapeze performer, have dissolved partnership, and of the party George Dunbar, Wash Antonio, Charles Johanoff, and Joe Myers, who have just returned to this country, announce that they will be in New York for two weeks, and can be engaged by applying to their advertised address.

THE MARKS FAMILY, consisting of Hiram Marks, clown; Miss Minnie, principal pad-act and bare-back rider; Master Willie, principal bare-back and two and four pony act; and Little Sallie, principal pad-act, are open for an engagement for the coming season. Address as per card in this issue.

CASSIM AND FRITZ, gymnasts, are engaged for the coming tenting season with Cooper, Bailey & Co.'s Great International Ten Allied Shows.

"OLD" JOHN ROBINSON'S CIRCUS exhibited in Augusta, Ga., Jan. 21.

ST. CLAIR AND CHAPMAN, acrobatic song-and-dance artists, etc., desire an engagement with a good circus concert. See card.

SIGNOR SEBASTIAN and family and Nat Austin left on Monday, Jan. 24, to join Queen's Circus in California. Mr. Queen has made extensive additions to his show for this season. His procession will be dressed, Madame D'Atalie will drive eight horses, drawing an open cage of lions, and there will be another cage of hyenas and another of tigers.

CASSIM AND FRITZ, gymnasts, and Pete Conklin, clown, are engaged for Cooper's International Circus.

WILLIAM DUTTON, equestrian, is engaged for the season to John O'Brien.

CHARLEY WHITNEY, the veteran agent, will manage this season the Continental Circus, which starts out from Cooperstown, N. Y., about the beginning of April, and will exhibit in Philadelphia during the months of August, September and October next.

CHARLES W. FISH, equestrian, is engaged by John H. Murray.

FOREPAUGH'S CIRCUS will be composed during the coming season of the following people: Romeo Sebastian, William H. Franklin, William Monroe, and Mrs. W. H. Burdeau, equestrians; Billy Burke, Wm. Burdeau, and William Franklin, clowns; Walhalla Brothers, acrobats; Ben Lusbie will be treasurer; W. W. Durand and R. S. Dingess, agents; Dan Taylor, master of canvas; Wm. Platt, master of horse; Tony Franks, leader of band. The Pullmann Brothers have secured all the privileges. Mr. Forepaugh purchased a fine giraffe from P. T. Barnum last week. On Friday it was shipped from Bridgeport, and on Saturday it arrived in New York dead. Another rhinoceros belonging to Mr. Forepaugh died recently.

HOWE'S LONDON CIRCUS closed a nine months' season at Dennison, Texas, on Jan. 8, and shipped to Winter quarters in St. Louis, Mo. Most of the company reached here last week. This show is contemplating a journey to the Pacific Coast next Summer.

ANDY SPRINGER is engaged for the coming season as agent of Rothschild & Co.'s Circus and Menagerie.

W. W. COLE, Kit Clarke, and Charley Castle are in New York this week.

DAN CASTELLO, it is said, has entirely severed his connection with the arena, and has purchased a livery stable in Chicago.

THE CONCERT with Rothschild & Co.'s Circus, wintering at Cairo, Ill., is rented for the season to James Ward, who will also play clown.

FELIX MCDONALD, lion performer, and Mme. Alene, "Lion Queen," can be engaged for the tenting season. Address as per card.

E. W. PERRY and family advertise that they can be engaged for the season of 1876, without horses.

"SIDESHOW," whose address is care of this office, wants to purchase privileges.

DAN RICE'S SHOW, which is advertised to visit all river towns south of St. Louis, is said to be doing a very successful business. Two good agents and six billposters are wanted. See card in another column.

P. T. BARNUM, in another column, addresses a card of particular interest to the profession, in which he states that he will start out upon the road in April with a show—selected from his former three traveling shows—of which he will be the manager, with Messrs. Smith, Nathans, Imre, and Bailey, late proprietors of the European Circus, as his assistants. He particularly notifies all parties using his name, or pretending that he has an interest in their shows, that he will prosecute them for any fraudulent presentation of his name. All business letters can be addressed as per card.

NOVEL ATTRACTIONS, curiosities, and performers in every branch of the business are wanted for P. T. Barnum's World's Fair for the traveling season of 1876. See Smith, Nathans & Co.'s card.

NOYES' CIRCUS is in St. Louis, Mo., showing at Deagle's Theatre. The following is a list of the company: Sam Stickney, Mrs. C. W. Noyes, Mlle. Gertrude, Mr. and Mrs. Holland, Mrs. S. P. Stickney, Mlle. Ida, Master Horace, Wm. Rollin, the Luando Brothers, Sig. Marquez, Jennie and Albert Lamont, the Holland Bros., Morris and Freeman, Connell and Johnson, and Mons. and Mme. Dennie.

CURIOSITIES and sideshow people wishing engagements are referred to J. Chas. Davis' card.

JAMES E. COOKE and Mme. Carlotta De Berg, equestrians, are open for engagements, and can be addressed as per advertisement. The lady can furnish her own horse and riding dog.

WM. NAYLOR, equestrian, hurdle-rider, etc., can be engaged by addressing as per card.

GEORGE MELVILLE, the second son of James Melville, the well known equestrian, was married in this city a short time ago to Miss Anna Morgan of Brooklyn, L. I. The ceremony was privately performed at No. 161 Henry street, the residence of the officiating clergyman, the Rev. Dr. William P. Estes, pastor of the Alanson Methodist Episcopal Church.

CIRCUS PERFORMERS and attractions for the concert desiring engagements for the season of 1876 are referred to Will H. Stowe's advertisement.

THE BELMONTS Lotina and Charles—double trapeze, leaping and tumbling business, etc., also Little Daisie in her carrying and two-pony act, are open for engagements for the coming season, and can be addressed care of this office.

P. T. BARNUM is to put a new show on the road the coming season, which, it is thought, will surpass all of his former efforts. He will be assisted in the management by Smith, Nathans & Co. It will be exhibited for a time in Philadelphia, and then make a tour of the entire country. Fuller particulars will be given from time to time in THE CLIPPER.

MISCELLANEOUS.

AN ADVANCE AGENT with capital is wanted to join an entertainment now in operation. See Prof. Rochester's card.

GEO. H. RING is referred to a card from Fred. B. Williams in another column.

HENRY WEISS, proprietor of Harmonic Hall, Wilkesbarre, Pa., offers to make arrangements with troupes visiting that town to occupy his hall, which he advertises as the largest in the county, and furnished with a stage and necessary appurtenances.

PALACE OPERA-HOUSE, South Bethlehem, Pa., is to be opened on Feb. 14, and ready for rental after the 23d. The house will have a seating capacity of 1,500, has a stage and stock of scenery, and can be rented from the proprietor, Abm. Yost, who also notifies the profession in his card elsewhere that the Pacific House is situated near the theatre, and furnishes accommodations at special rates to professionals.

HOWARD CHADWICK, advance-agent, who states that he is well acquainted with California and Pacific coast routes, can be engaged. Address as per advertisement.

A TRAVELING EXHIBITION is offered for sale by Joseph Shoemaker, who publishes further particulars in our advertising department.

THEATRICAL GOODS of every description, also society regalia and military goods are kept on hand and made to order by Shannon, Miller & Crane, whose card find in our business department.

L. DUFLOCQ, panoramic, scenic and decorative painter, who has been the principal artist at Daly's Fifth-avenue Theatre for four seasons, and has also furnished outside many notable panoramic and scenic effects, publishes his address in this issue.

MCALLISTER the magician gave entertainments during the past week in Dubuque, Ia.

GEO. C. DOBSON, dealer in musical instruments, banjo instruction books, etc., inserts his card in another column.

HENRY DUNHAM, living curiosity, advertises that he can be engaged to be exhibited in Philadelphia during the Centennial.

JOHN D. MISHLER, proprietor of the Academy of Music, Reading, Pa., announces that he can play first-class attractions through the circuit of Eastern Pennsylvania, and in his card publishes an account of his facilities for playing companies, stars, etc., one, two or three weeks, thereby avoiding delay to agents, from communicating with the managers of halls individually.

HEALY'S HIBERNIAN GEMS and Cohan's Comedy Company are to appear at Madison, Ind., Jan. 24, 25, Owensboro, Ky 26, 27, Paducah 28, 29.

A COLLECTION of mounted birds, animals, freaks of nature, wax-figures, etc., is offered for sale, as per card of Chadwick's Museum.

KIT CARSON JR. is referred to a card in our business department.

SONGS, lectures, dramas, sketches, etc., can be obtained of Wm. R. Watts, writer, who advertises.

P. W. SHRADER, agent, desires an engagement with a first-class hall show. See card.

J. H. BROADWAY & CO., billposters, Toronto, Canada, call the attention of show-people to their facilities for billposting and distributing, and are ready to accept orders at their advertised address.

J. BRUCE'S show-printing establishment can be found advertised in another column.

PROFESSOR J. H. ANDERSON, "Wizard of the North," performed in Toronto, On., the past week to large houses, standing-room only being obtainable.

WENDELL PHILLIPS is to lecture in Troy, N. Y., February 2, on "Daniel O'Connell."

PUNCH-AND-JUDY FIGURES, with all accessories, are advertised for sale by M. P. Lyons.

THE ZOOLOGICAL GARDEN, Fairmount Park, Philadelphia, is a popular place of resort, the collection of animals there being rarely equaled, and additions are daily being made. The animals during the past year consumed 45,740 pounds of fresh meat, 21,900 pounds of fish, besides an enormous amount of hay, straw, and other articles of food, in which were included 10 000 worms.

PROF. JOHN S. HART commenced a course of Shakespearian lectures at the Amateur Drawing-room, Philadelphia, on the 18th inst., the subject of his first discourse being "The Two Gentlemen of Verona."

COL. LEINARD will exhibit in Philadelphia, during the Centennial, three large models—one of Paris, another of Switzerland, and the third of Jerusalem—constructed in the same manner as the model of Fairmount Park, exhibited there some months ago.

CHARLES A. BELL will deliver Artemus Ward's lecture on "The Mormons," on the 1st of February, at Concert Hall, Philadelphia.

MRS SCOTT-SIDDONS and Charles Fechter will respectively give readings at the Academy of Music, Philadelphia, on the 3d and 17th of February.

AZIZA, mimic, etc., whose address is care of this office, wants a partner with $300.

PROFESSOR ZERA the magician did an immense week's business at Music Hall, New Haven, Ct., where he closed on January 22. At the Saturday matinee many were turned away unable to gain admission, and at night police were required to organize the crowd. Kit Clarke, manager. Zera exhibits at Birmingham, Ct., January 24, 25, 26, Meriden 27, 28, 29.

MACEVOY'S ERINOPTICON is to begin a season of four nights on January 26, with Thursday and Saturday matinees, at the Opera-House, Newark, N. J.

PROF. S. S. BALDWIN, spiritual exposer, wants to engage a handsome young lady to assist him in his performances. For further particulars see card in our business department.

A PARTNER is wanted to take an interest in a female-minstrel company. Address Jack Drummond, care of this office.

TUCKER BROS., show-painters, advertise their establishment in our business department.

A VARIETY of illusions, Punch-and-Judy figures, ventriloquial heads, etc., can be found at W. J. Judd's establishment, advertised in this issue.

KIDD'S patent circus-lights are advertised in our business department by the sole agents, Taylor & Bessemir.

CIRCUS, sideshow and every description of tent can be procured at the Co-operative Circus Tentmakers' Association establishment, advertised in this issue.

ACADEMY OF MUSIC, Newark, N.J., is open for rental. Apply to Theo. Flink, proprietor, as per card.

AN ENTERTAINMENT, one novelty of which consists in its advertised low rate of expenses, can be engaged to travel by applying to C. W. Brewster, who advertises.

THE NEW CHICAGO THEATRE, Chicago, Ill., is open for rental through J. H. McVicker, as per card.

TEN SUITS of the period of 1776 can be purchased of C. MacEvoy, who advertises.

AMATEUR.

THE SAN FRANCISCO (Cal.) Literary and Dramatic Society recently elected the following officers for a term of six months: President, John Beegan; vice-president, James H. Barry; secretary, W. J. Donlon; treasurer, N. P. Wynne (re-elected); censor, E. J. Bates; stage-manager, James W. Dolan (re-elected); and librarian, E. J. Chandler.

THE PHILADELPHIA DRAMATIC ASSOCIATION have secured Concordia Hall, Philadelphia, and will inaugurate a series of performances there on the 31st inst.

PASTIME DRAMATIC SOCIETY.—The members of this organization of (colored) amateurs were so much encouraged by the success attending the entertainment they gave in this city two or three months ago, that they have concluded to give another, and for this purpose they have secured Morning Star Hall, in Twenty-sixth street, between Sixth and Seventh avenues, for Tuesday evening, Feb. 8, on which occasion they intend to perform the entire tragedy of "Richard III," with appropriate scenery, costumes, and music. L. W. Seavey will direct the stage and furnish the scenery, and Charles Mollenhauer will lead the orchestra. The price of admission has been fixed at 50 cents for each person, and a few reserved seats may be secured for 75 cents each.

THE AMARANTH SOCIETY of Brooklyn, L. I., played "Caste" at the Academy of Music 19 with the following distribution of parts: George D'Alroy, Fred Southgate; Captain Hawtree, W. H. H. Austin; Sam Gerridge, E. K. Goodenough; Eccles, F. V. Bennett; Dixon, C. A. Layton; Esther, B. Adele Metz; Polly, Louise E. Valentine. The society in this last reception have recovered nearly, if not quite all, the ground they had lost by the fiascos exhibited by them at their entertainments in November and December last. Mr. Southgate's D'Alroy was the best effort he has ever made, his conception and portrayal of the part adding largely to his already numerous laurels. Mr. Austin was very acceptable as Hawtree. Mr. Bennett, though very satisfactory to the majority of his auditors, did not fulfill all the requirements of this trying part. The Polly of Miss Valentine, though, may be safely said to have carried off the honors of the evening, she reaching to the plane of professional excellence. The others call for no especial mention, with the exception of the exponent of Gerridge, who was not up to the mark.

AN AMATEUR MINSTREL TROUPE gave a performance at the Soldiers' Home, Togus, near Augusta, Me., Jan. 17, for the benefit of the family of Thomas Martin, a late comrade, deceased. The entertainment was under the auspices of Cutter Post No. 48, G. A. R.

THE CHESAPEAKE DRAMATIC CLUB performed at the Soldiers' Home Theatre, Hampton, Va., on Jan. 14, "The Lady of Lyons" and "I've Eaten My Friend."

WM. WISE, a boy, was acquitted of involuntary manslaughter in the Court of Oyer and Terminer, Philadelphia, on the 18th inst. It appears that Wise, with other boys, was giving an amateur theatrical performance on the 11th of Sept. last, and during the progress of the play, entitled "The Wide Awake," Wise pointed a gun—which was supposed to be unloaded—at a lad named Samuel Stroop, and on pulling the trigger it was discharged, causing death almost instantly. As it was clear that the accused had no knowledge that the weapon was loaded, a verdict of not guilty was rendered.

THE WHEATLEY DRAMATIC ASSOCIATION of Philadelphia presented as their programme on the 19th inst. the drama of "Temptation, or the Irish Emigrant," and the comedy of "Checkmate," the attendance, as usual, being large.

THE CINCINNATI DAVENPORT CLUB gave "School" on the 21st to a crowded house......On the 18th the Cincinnati Shakespeare Club gave "Love's Telegraph."......The McCullough Club of the same city is to give "Dearer Than Life" and an olio on the 25th.

THE STAGE-STRUCK CLUB gave a very fair representation of "The Honeymoon" in Grand Rapids, Mich., Jan. 21. The leading roles were assumed by Mr. and Mrs. A. C. Levi. S. H. Ballard as Rolando, and A. B. Porter as the Count Montalban, and Mrs. Maggie Moore as Zamora, supported them admirably. "Among the Breakers" is in preparation.

FOREIGN SHOW NEWS.

DRAMATIC.

A CABLE DISPATCH from Paris, France, dated Jan. 23, informs us that the jury in the Michaelis competition for plays on the subject of the American Revolution awarded no first prize, fearing that the public would not ratify their decision. The two pieces to which the second prize was awarded the jury agree in pronouncing remarkable works, possessing great merit. That entitled "A Great Citizen" is the joint production of MM. Armand Artois and Lafaille, the latter being the pseudonym of the well-known poet Francois Coppee. "The New World" is by Villiers Lisle Adam, and "Free America" by Adolphe Michel. The two former pieces were awarded 2,000f. each, and the latter 1,000f. A fourth production, entitled "The Patriots," is written by an American, who takes the name of Fernando Armand. It is described as full of movement and life, but deviates from the programme laid down. It is believed it will have great success.

A SON OF DION BOUCICAULT is reported to have been among those killed by a railway collision near Huntington, Eng.

"JOHN JASPER'S WIFE" is the title of an original comedy-drama, played for the first time at the Theatre Royal, Ipswich, Eng., Jan. 10, by Mlle. Beatrice's company.

ELIJAH WADDS, late box-office keeper at the Princess' Theatre, London, died Dec. 26, in the sixty-ninth year of his age.

MLLE. BETTY RIGL is dancing in the pantomime of "Beauty and the Beast" at the Theatre Royal, Manchester, Eng.

"ALADDIN THE GREAT," with Mrs. John Wood in the title-role, is the attraction at the Prince's Theatre, Manchester. J. G. Taylor assumes the part of the magician Hanki-Panki.

MISS LISA WEBER is at the Theatre Royal, Liverpool, enacting the part of one of the princely suitors of the heroine of "Beauty and the Beast."

MISS ELIZA WEATHERSBY as Prince Florimel in the burlesque pantomime of "The Yellow Dwarf" is delighting the patrons of the Prince's Theatre, Liverpool.

OUR FOREIGN BUDGET comes to us this week almost barren of anything fresh or of interest to American readers. In all the large cities and towns of Great Britain the play-going folk continued to enjoy Christmastide fare, and Clown, Pantaloon, Harlequin and Columbine bade fair to hold a peculiarly profitable place in their affections for some time to come.

MISS ADELAIDE NEILSON is stated by the London papers to have signed an engagement with Max Strakosch to return to America in November next, at a salary of $500 per night.

IN OPENING the Duke's Theatre (formerly the Mirror), Holborn, London, F. C. Burnand, the lessee, appealed to his patrons with a novelty in the shape of a programme in which the principal characters in the burlesque of "Blackeyed Susan"—Susan, William, Dame Hartley, Captain Crosstree, Hatchett and Doggrass—were beautifully drawn, and printed in colors on a gold ground, forming a complete and characteristic illustration of one of the scenes of the play.

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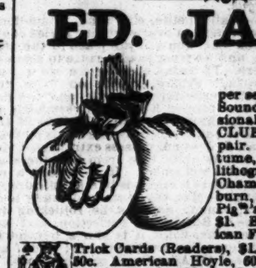

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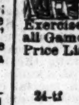

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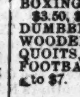

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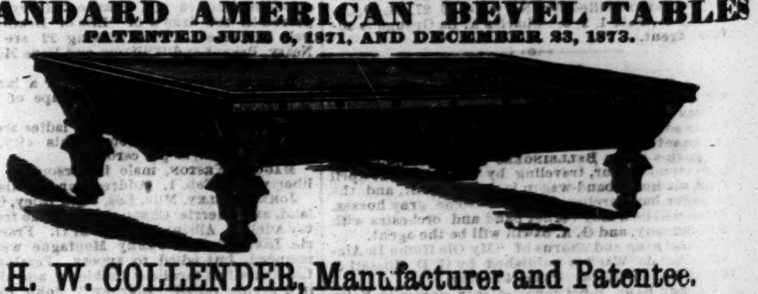

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